۲۰۵

تابش بران شوشه شاخ سنج | چو مار سیه بر سر کان گنج
ز بس حبشی داده پیر مجوس | سواد حبش را بتاراج روس
ز هندوستان آمده جوز فی | بهر جو که ز سوخته خرمنی
مغی ارغوان گشت بر جای جو | بنفشه ببرد وده بوقت درو
سیاهی بمازندران برد شک | بدل کرده با شوشه زر خشک
سپند و زنی خانه پر خون شده | همه آبنوسش طبرخون شده
بچین گرد سقلاب ترک و تار | سموری پر طاسی کرد بار
بلالی پر آورده آواز خوش | صبا را دا آلوده در زر قوم نمود در حبش
پرآواز آن زنگی قیرگون | گشاده ز دل هر دو از دیده خون
و بیری قلم رسته از پشت او | قلمهای مشکین ز انگشت او
نشسته جوانمرد اطلس فروش | ز خاکستری پیرهن درع پوش
ز بهر بلاسی رسن تافته | بجای پلاس اطلسی بافته
چو در کوره مرد اکسیرگر | فرو برده آهن برآورده زر
شراره که اکسیر ساخته | زهر سو بدامن زر انداخته
دخان از بر شعله آذری | چو بر سنج گل برگ نیلوفری
سفالی بریحان برآراسته | بریحانی از بیشها خاسته
ز آتش گل باغ جمشید بود | کلیچه بر خوان خورشید بود
فروزنده گوهر بنیک و بد | رفیق تیغ و مونس هیربد
شکفته گلی خورد و خار بن | پدیدار تازه بگوهر کهن

LEAF OF THE TEXT FROM WHICH THE PRESENT TRANSLATION OF THE SIKANDAR NÁMA HAS BEEN MADE.

# THE

# SIKANDAR NĀMA,E BARÁ,

OR

# BOOK OF ALEXANDER THE GREAT,

WRITTEN A.D. 1200,

BY

ABŪ MUḨAMMAD BIN YUSUF BIN MU,AYYID-I-
NIẒĀMU-'D-DĪN,

*TRANSLATED FOR THE FIRST TIME OUT OF THE PERSIAN INTO PROSE, WITH CRITICAL AND EXPLANATORY REMARKS, WITH AN INTRODUCTORY PREFACE, AND WITH A LIFE OF THE AUTHOR, COLLECTED FROM VARIOUS PERSIAN SOURCES,*

BY

CAPTAIN H. WILBERFORCE CLARKE,
ROYAL ENGINEERS,
LATE DEPUTY CONSULTING ENGINEER TO THE SUPREME GOVERNMENT OF INDIA FOR GUARANTEED RAILWAYS; LATE MEMBER OF THE PHILOLOGICAL COMMITTEE OF THE ASIATIC SOCIETY OF BENGAL; MEMBER OF THE ROYAL ASIATIC SOCIETY OF GREAT BRITAIN AND IRELAND;
AUTHOR OF THE PERSIAN MANUAL; AND FIRST TRANSLATOR OF THE BUSTAN OF SA'DĪ, WRITTEN A.D. 1257.

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1881.

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TO

E. P.

I DO PRESENT AND DEDICATE

THESE MY LABOURS.

# PREFACE.

THE Reader's attention is invited to the following points in this literal translation of the Sikandar Náma,e bara (the Book of Alexander the Great, relating his adventures as a conqueror by land), by Shaikh Nizámí of Ganja.

(a) The cantos and the couplets are numbered, rendering reference easy.
(b) Each line of the translation agrees with the corresponding line in the original Persian text; the two lines forming a couplet are not run into each other.
(c) A complete table of contents is given.
(d) Alternative renderings of passages and copious notes elucidating difficult and obscure points, make the Student's path as smooth and as easy as it is possible to make it by means of a translation.

The Persian texts of the Sikandar Náma,e bara vary greatly. The Persian text of this translation is that which was brought out at Calcutta, in 1812*—under the auspices of Lord Minto, Governor-General of India, and under the direction of Dr. Lumsden, Professor of Arabic at Fort William, Calcutta—by Maulaví Badr

* The commentary of this work is taken chiefly from the works of Siráju-'d-Dín 'Alí Khán, of Akbarábád (Agra), poetically called Khán Árzú (born A.D. 1689, and died 1755), who carried the art of verse to a great pitch of refinement in Hindustan. The Nawáb Shujá'a-'d-Daulat settled on him an allowance of three hundred rupees per mensem (circa £270 yearly).

'Alí and Maulaví Husayn 'Alí; but assistance has been obtained from several other Persian texts.*

As he reads, the Student should number the couplets of his Persian texts so as to make them accord with those of his translation. Much trouble in making references will thus be saved.

The Sikandar Náma,e bara, as a whole or in part, is required for—

(a) The first examination in Arts at the University of Calcutta.†
(b) The examination for the Degree of Honour.‡

The work done in this translation consists of seventy-two cantos, aggregating six thousand eight hundred and eighty-six couplets.

2. The original is in verse, but this translation is in prose. To render the Sikandar Náma in verse, one should be a poet at least equal in power to the author. Even then it would be well-nigh impossible to clothe the Persian verse in such an English dress as would truly convey its beauties. Moreover, if such a translation could be prepared—no matter how beautiful it might be in execution—it would be of little value to the Student. In support I would quote the following authors:—

Mr. Sale says:—

> I have thought myself obliged to keep somewhat scrupulously close to the text, by which means the language may seem to express the Arabic a little too literally to be elegant English. We must not expect to read a version of so extraordinary a book with the same ease and pleasure as a modern composition.§

* The Lakhnau edition, A.H. 1295; the Calcutta edition, A.H. 1296; the Lakhnau glossary, A.H. 1296; the Kánpúr edition, A.D. 1878; the text and commentary (first half), by Muhammad Gulví, A.D. 1874; the explanation of difficult passages (second half), by Muhammad Gulví, and others, A.D. 1879. Where necessary Roman character has been used in transliterating, as its use saves both trouble and expense. See the "Contemporary Review," June, 1878, "Facts of Indian Progress"; and the Sanskrit-English Dictionary, by Monier Williams.

† The "Calcutta Gazette," March 5, 1879, part i. p. 204.

‡ G. G. O. Military Department, No. 734, September 9, 1864, and No. 294, March 24, 1866. See Clarke's "Persian Manual," pp. 424–425.

§ Translation of the Kurán, 1734, preface, p. vii.

Sir W. Jones says :—

I would recommend a version (of the poem "Laila va Majnún," by 'Abdu-'lláh Hátifí, A.D. 1520) in modulated but unaffected prose in preference to rhymed couplets; and though not a single image or thought should be added by the translator, yet it would be allowable to omit several conceits which would appear unbecoming in European dress. We cannot show less indulgence to a poet of Irán than we do to our immortal countryman, Shakespeare.

In the translation of the following twenty tales by Nizámí of Ganja, not only every attempt at elegance, but even the idiom of our language and the usual position of words have been designedly sacrificed to a scrupulous fidelity.

Those who understand Persian have no need of any translation; those who are learning it will be assisted by a verbal one, however inelegant; those who neither know nor intend to learn it are at liberty, indeed, to say what they please of the images and sentiments which such a version preserves, but have no right to give an opinion on the original composition.*

Mr. E. H. Palmer says :—

I have translated each sentence as literally as the difference in structure between the two languages would allow, and, when possible I have rendered it word for word. Where a rugged or common-place expression occurs in the Arabic, I have not hesitated to render it by a similar English one, even where a literal rendering may perhaps shock the reader. To preserve this closeness of rendering I have had, in several instances, to make use of English constructions often inelegant.†

3. Where any attempt has been made to depart from the literal rendering, all connection with the original is lost, all the Oriental imagery, and all hope of giving aid to the Student.

Of Háfiz, a passage is rendered by Nott, by Richardson, and by Sádik; and another passage by Sádik, Mooreed, Amator, Shourqueen,

* See "Works of Sir W. Jones," by Lord Teignmouth, 1807, vol. xiii. p. 395; xiv. 385. In the preface to vol. xiv., Sir W. Jones says—"The warmest admirers of Nizámí cannot but allow that the sententious brevity of his couplets often renders them obscure." Sir W. Jones (born 1743, died 1794) was an eminent lawyer, a poet, and general scholar. As a poet, essayist, and translator, there were few who excelled him, while as a linguist he stood unrivalled. In 1784 he founded the Asiatic Society of Bengal, Calcutta.

† The Kurán, translated by E. H. Palmer (vols. vi. and ix. of the "Sacred Books of the East," edited by Max Müller), 1880.

and by Gulchín—in such a way that there is similarity neither between one translation and another, nor between any of the translations and that translated.

An old judge says:—"The doings into English of Persian poetry scarcely ever convey the correct sense of the original."

In proof thereof he produces translations, dissimilar to each other and incorrect as regards the original, of a passage from Kháḳání, by Jonathan Scott (in Smith's "Persian Múnshí," p. 222) and by Gilchrist (in the "Oriental Linguist," p. 159); and annexes the correct rendering.*

In his translation of the Sháh Náma, Mr. Atkinson

Such are, since time began, the ways of Heaven,
Such the decree of Fate; sometimes raised up,
And sometimes hunted down by enemies.
Men, struggling, pass through this precarious life,
Exalted now to sovereign power;
And now steeped in the gulph of poverty and sorrow.
To one is given the affluence of Karun;
Another dies in want. How little know we
What hue our future fortune may assume.
The world is all deceit; deception all! †

The literal rendering is:—

Thus is the usage of the house of deceit (this world);
Sometimes in exaltation; sometimes in degradation.
Thus it was as long as the sky revolved;
It is sometimes strife and bitterness; sometimes sweetness and love.
This one, Thou bringest forth to the lofty sphere;
That one, Thou makest contemptible, and pitiable, and despicable.
This one, Thou bringest from the moon to the pit (of degradation);
That one, Thou bringest from the pit to the moon.
This one, Thou bringest forth, and givest (him) sovereignty;
That one, Thou givest to the fish in the sea.
Not Thine—love for this one. Not Thine—hate to that one.
O World Creator! Thou art the best knower.
Thou art the height and the depth of the world:
I know not what Thou art; whatever is—Thou art.‡

Were it desirable, and did space suffice, many instances might be cited from quite recent Oriental publications, in which the writers have displayed their

* The "Asiatic Journal," 1835, vol. xvii. p. 277; 1835, xviii. 289; 1844–45, iv. 234.

† The "Sháh Náma," by James Atkinson, 1832, p. 289.

‡ See the Persian Text, by Captain Macan, p. 714.

own powers of verse at the sacrifice of the beautiful imagery and thought of the original.

The translating of Oriental verse into English verse may be deemed impracticable; for, save in a few cases of wonderful success, it must have, to the Reader who knows the original, something of the effect of hearing a song through a telephone.*

4. On the beauty of Oriental literature, I may be allowed to cite the opinion of Sir W. Jones, who says:—

Persia has produced more writers of every kind (chiefly poets) than all Europe together, since their way of life gives them leisure to pursue those arts which cannot be cultivated to advantage without the greatest calmness and serenity of mind.

At Oxford is a manuscript (in Hyper. Bodl. 128) containing the lives of a hundred and twenty-eight of the *finest* Persian poets; the moderate poets are without number.

The delicacy of their lives and sentiments has affected their language, and rendered it *the softest as it is one of the richest in the world.* Those authors who are generally esteemed in Persia are neither slavish in their sentiments nor ridiculous in their expressions.

A variety of causes have concurred to obstruct the progress of Eastern literature.

Some have never heard of the Asiatic writings; others will not be convinced that there is anything valuable in them. Some pretend to be busy; others are really idle. Some detest the Persians because they believe in Muhammad; others despise their language because they do not understand it.

We all love to excuse or to conceal our ignorance.

Another reason is the great scarcity of books, necessary to be read before it (Persian) can be perfectly learned. The greater part of them are preserved in the libraries of Europe, where they are shown more as objects of curiosity than as sources of information. Thus, while the writings of Greece and of Rome are studied by every man of liberal education,—the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered destitute of taste or of invention.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, acknowledges the beauty of the Persian images and sentiments.

The work of Firdausí remains entire, a glorious monument of Eastern genius and learning, which, if ever it should be generally understood in its original language, will contest the merit of invention

* The "Saturday Review," December 11, 1880, p. 741.

with Homer himself, whatever may be thought of its subject or of the arrangement of its incidents.

In no language (ancient Hebrew excepted), are there more pious and sublime addresses to the Being of beings, more splendid enumerations of His attributes, or more beautiful descriptions of His visible works, than in the Ḳurán (Arabic); in the poems of Sa'dí, Niẓámí, and of Firdausí (Persian); in the four Vedas, and in many parts of the Puránas (Sanscrit).

I must request that in bestowing these praises on the writings of Asia I may not be thought to derogate from the merit of Greek and Latin poems, which have justly been admired in every age. Yet I cannot but think that our European poetry has subsisted too long on the perpetual repetition of the same images and incessant allusions to the same fables; and it has been my endeavour for several years to inculcate this truth—that if the principal writings of the Asiatics were printed with notes and illustrations, and if the languages of the Eastern nations were studied in our great seminaries of learning (where every other branch of useful knowledge is taught to perfection)—a new and ample field would be opened for speculation; we should have a more extensive insight into the history of the human mind; we should be furnished with a new set of images and similitudes, and a number of excellent compositions would be brought to light, which future scholars might explain and future poets might imitate.*

5. Sir W. Ouseley says :—

Of the Sikandar Náma,e bara va baḥrí, I made several years ago an *abridgement* in prose, which shall form part of my future work on the history of Alexander.

It was not unreasonable to expect that some interesting traditions might be preserved among the Persians; and if these traditions differ from the narratives of our historians, we must recollect that the Greeks disagree in reporting even the transactions which they had witnessed, a discordance censured by Strabo (book xv.) and by Arrian (Pro-œmium).

The "History of Alexander," in Latin, by Julius Valerius, printed at Milan, 1817, translated from the Greek of Æsop, relates in prose of Alexander the same fables that Firdausí uttered six or seven centuries later. Probably, in the first or the second century, the fabulous anecdotes of Alexander passed, in their Eastern dress, from Persia into Egypt, and were thence transmitted to Greece and to Rome.

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* See Essay No. 1, by Sir W. Jones, p. 180; a "Grammar of the Persian Language," by Sir W. Jones, 1828; the "Works of Sir W. Jones," by Lord Teignmouth, 1807, vol. v. p. 426; Discourses by Sir W. Jones before the Asiatic Society, 1821, vol. ii. p. 53; the "Calcutta Review," 1877, vol. lxiv. p. 257 (an essay on the Poetry of Eastern Nations, by Sir W. Jones); see also a note by Ernest Rénan, on the Sháh-Náma, in the "Mélanges d'Histoire et de Voyages," 1878, p. 135.

The fables related by Julius Valerius, Joannes Malala, Cedrennus, and others, are embellishments of ill-understood passages in the classical history of Alexander.*

6. With regard to the difficulties in the way of acquiring a knowledge of Oriental languages, the following is apposite :—

My wonder is that so little has been done in the way of printing correct editions and translations of Oriental books. If students in their European classical education have the aid of accurate translations and commentaries of the Greek and the Roman authors,—is it not unaccountable how they are left without almost any such assistance in acquiring a knowledge of Persian, in which they have not only to encounter the difficulty of learning a language entirely new to them, but also to undergo the nearly insuperable labour of decyphering illegible lithographic editions?

No monthly list of printed books is published, but we have new Latin and new Greek grammars and dictionaries, and the thousandth reprint of a Greek or a Latin author, with notes.

If classical literature, which has been studied in all parts of Europe for five centuries, still stands in need of such assistance,—how much greater must be the need in the case of *Oriental literature, which is of much greater difficulty.* Few of the standard works are in print; those printed often want heads of chapters, pages, glossaries, indices, tables of contents, division into sentences and paragraphs.

The charge of neglecting to provide such indispensable assistance is especially applicable to this country. On the Continent, Oriental books are printed, and attempts made to make them more easily read and understood.†

* "Oriental Collections," by Sir W. Ouseley, 1797, vol. i. p. 61; ii. 62, 529. For the history of Alexander the Great, the reader is referred to the "Anabasis et Indica," of Arrian, published by Firmin-Didot, Paris, 1877, which will (it is believed) be presently translated by Mr. J. McCrindle, M.A.; to Arrian's "Expedition of Alexander and Conquest of Persia," translated by Roorke (Bernard Quaritch); "Plutarch's Lives"; and to the "Life of Alexander the Great," by the Ven. John Williams, A.M. 1860. The "Asiatic Journal," 1832, vol. vii. p. 235, says:—A collection of the Oriental Histories of Alexander the Great would form a course of reading almost as wild and delightful as the Arabian Nights.

† The "Asiatic Journal," 1842, vol. xxxvii. p. 142; xxxix. 179.

In India the dearth of good copies of Oriental works (chiefly Persian) is due to the following circumstance, narrated by one who took part in the matter:—After the Mutiny in 1857, sixty thousand volumes of

Remembering that Modern Persian is drenched with Arabic, whose daughter it is, the following is noteworthy:—

In Sanscrit and cognate languages the roots of verbs are biliteral, so that the permutation of fifty Indian letters would give 50 × 49 = 2450 roots.

In Arabic the roots are (with a few exceptions) triliteral, so that the twenty-eight Arabian letters would give 28 × 27 × 26 = 19656 roots.

Although many of its roots are lost, and some were perhaps never in use, yet if we suppose 10,000 of them (without reckoning quadriliterals) to exist, and each of them to admit only five variations, one with another, in forming derivative nouns,—an Arabic dictionary ought *to contain 50,000 words, of which each may receive a multitude of changes by the rules of grammar.* No man uninspired was ever a complete master of Arabic; in fact, no man now living in Europe or in Asia can read without study a hundred couplets together in any connection of ancient Arabian poems.

The great author of the Ḳámus (a dictionary) learned by accident from the mouth of a child in a village of Arabia the meaning of three words which he had long sought in vain from grammarians, and from books of the highest reputation.*

7. That encouragement and help will in future be given there is some hope, not only from the evidence afforded by the occasional publication in these days of Oriental works, but also by the Report (November 8, 1871) of the Board of Oriental Studies at Cambridge.

The Board of Oriental Studies are unanimously of opinion that *the time has now arrived for assigning to the Oriental languages a more prominent position among the studies of the University. . . . .*

The Board beg to recommend the establishment of two independent Triposes—(1) the Semitic, (2) the Aryan.

In the Semitic (first) group, Hebrew (with Chaldee), Syriac, and Arabic might be taken as the best representatives.

Oriental works were bought by the Government of India. In 1874, twelve hundred of these volumes were sold by auction at Calcutta, and the rest sent to the Secretary of State for India.

* "Notices of Persian Poets," by Sir Gore Ouseley, p. xviii.; and Discourses by Sir W. Jones before the Asiatic Society, 1821, vol. i. p. 43.

In the Aryan (second) group, Sanskrit holds the first and foremost place. Persian also possesses an extensive literature of special value for historic and theosophic investigations; it is cultivated by the Muhammadans in India, as well as by those in Persia itself, and might therefore be introduced with advantage into the Tripos.*

8. On the Sufí,istic passages scattered throughout this work, the Student may consult :—

Discourses by Sir W. Jones, delivered before the Asiatic Society, vol. ii. pp 131–150; De Bode's "Bukhárá", "A History of Muhammadanism," by Charles Mills, 1818, p. 473; "History of Persia," by Sir John Malcolm, 1829, art "Soofees"; Lane's "Modern Egyptians," vol. i. chap. 3; "Sind," by Richard Burton, chap. viii.; "Notes on Muhammadanism," by C E Hughes, p 227; "A Muhammadan brought to Christ," London, C Missionary House, 1869, pp 10–16; "Islám," by T Stobart, 1878, p. 201; the Printed Catalogue of Oriental Manuscripts in the British Museum, by Dr. Charles Rieu, 1881, pp. 35–45 (Quaritch & Co.).†

9. Full well I know that grave defects must have their place in a work so long and so arduous as this. All endeavours to translate a Persian poem into another language must fall short of their aim when the obligation is imposed of producing a translation that shall be at once literal, idiomatic, and faithful to each thought of the original. Of my faults I am very sensible; but I have no doubt that those who discern them and know the difficulty of the undertaking will give me fair quarter.

* The "Indian Antiquary," January 5, 1872. There are established at the University of Cambridge, two Professors of Arabic and a Professor of Sanskrit; at Oxford,—Laud's Professor of Arabic, Lord Almoner's Professor of Arabic, a Professor of Sanskrit, a Professor of Comparative Philology, a Deputy Professor of Comparative Philology, a teacher of Persian, a teacher of Hindústání, and a teacher of Telegú.

† See also "Safína,u-'l-aulija," by Shá 'da; "Asráru-'l-aulija," by Shaikh Farídu-'d-Dín Shakar Ganj; "Misbáhu-'l-hidáyat," by Muhammadu-'l-Kasháni; "Matálib-i-rashídí," by Sháh Taráb 'Alí; "Gulshán-i-asrár," by Maulaví Anúr 'Alí; "Ráhbar-i-hakk," by Farídi-'d-Dín 'Ittár; and many others named in the catalogue, pp. 49–53, of Múnshí Nuwul Kishor.

Finally, I would mention that the translation was made in a tropical country, in leisure moments, amidst the pressure and the stress of professional duties most arduous and laborious, and under circumstances most harassing and wearing.

H. WILBERFORCE CLARKE.

*Calcutta, East India,*
*April*, 1880.

# THE LIFE OF SHAIKH NIZĀMĪ.

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References.*

(*a*) نفحات الانس "The Fragrant Gales of Sociality," by Maulaví Núru-'d-Dín 'Abdu-'r-Rahmán Jámí, born A.H. 817, died 898 or 899. Calcutta, A.D. 1858.

(*b*) تذكرة الشعراى دولتشاه سمرقندى "Biographical Notices of Poets," by Daulat Sháh bin Alláhu-'d-Daulat bin Bakhtu-'s-Samarkandí, in A.H. 952.

(*c*) مخبر الوسلين "The Bringer of News of those Gone to God," by Abú 'Abdu-'lláh Muhammad Fázil bin Sayyid Ahmad bin Sayyid Hasan, in A.H. 1060 The author, descended from a family that lived at Tirmiz, near Bukhárá, lived at Akbár-ábád (Agra), in India. Calcutta, 1833, p. 54.

(*d*) آتش كده آذر "The Fire Temple of Azar," by Hájí Lutf 'Alí Azar, born A.H. 1134. Calcutta, 1833, p. 318.

(*e*) كشف الظنون عن اسامى الكتب و فنون "The Explanations of Doubts with the Names of Works of Sciences," by Mustafa bin 'Abdu-'lláh Kátib-i-Jalábí Hájí, who died A.D. 1199 London, 1842, p. 176.

(*f*) حبيب السيار فى اخبار افراد البشر "The Friend of Characters, with Narratives of Individuals of Mankind," by Ghiyásu-'d-Dín; a history from the earliest times up to A.H. 930. Bombay, 1857, p. 112.

(*g*) هفت آسمان "The Seven Heavens," or History of the Masnaví of the Persians, being an introduction to Nizámí's Ikbál Náma,e Sikandarí (the Sikandar Náma,e bahrí), by Maulaví Agha Ahmad 'Alí. Bibliotheca Indica, Asiatic Society of Bengal, New Series, No. 294, 1873, p. 26.

(*h*) The Catalogue of the Persian Manuscripts in the British Museum, by Charles Rieu, Ph.D. 1881, vol. ii. pp. 564–567. B. Quaritch & Co., London.

* See p. 2 of the "Haft Asmán," where a list of historians who have written about Nizámí is given; and the Oude Catalogue, by Dr. Sprenger.

1. Abú Muhammad bin Yusuf bin Mu,ayyid-i-Nizámu-'d-Dín,* was born A.H. 535 at Nakrash,† in the province of Kum; but he spent nearly the whole of his life at Ganja,‡ a town of Arrán, the modern Elizabethopol, in Ázarbíján, where he died in great renown and sanctity, A.H. 599.§ After his death the five following works of his

* This is the style and title (omitting the "kasras" wrongly inserted after each "bin") given in the هفت آسمان p. 26. It may be written:—
(a) Nizámu-'d-Dín, Abú Muhammad bin Yusuf bin Mu,ayyid.
(b) Abú Muhammad bin Yusuf bin Mu,ayyid Nizámu-'d-Dín.

The title, according to:—

Sir Gore Ouseley "Notices of Persian Poets," p. 43, is—
ابو محمد بن یسف بن موید شیخ نظام الدین

The Catalogue of the British Museum, by Dr. Rieu, is—
نظام الدین ابو محمد الیاس بن یوسف

The Átash Kada, is — ابو محمد نظام الدین احمد بن یوسف

The Daulat Sháh, is—شیخ نظامی و هو ابو محمد الیاس یوسف ابن موید

The Kashfu-'z-Zunún, is—نظامی و هو شیخ جمال الدین یوسف بن موید الگنجوی

On the "takhallus," see the "Prosody of the Persians," by H. Blochmann, Calcutta, 1872, p. 91; and his contributions to Persian Lexicography, p. 64, in the Journal of the Asiatic Society of Bengal, Part i. No. 1, New Series, No. 147, of 1868. On the use either of "kasra" or of "bin" in titles, see the Journal of the Asiatic Society of Bengal, Part i. No. 3, 1875, pp. 279–281, by H. Blochmann; and vol. xlv. Part i. No. 3, 1876 (of the same journal), pp. 325, 336, 339–346, by Major Raverty. On the omission of the kasra (izáfat), see the "Prosody of the Persians," by H. Blochmann, p. xiv.

† The Catalogue of the British Museum says—Tafrísh.

‡ See canto iv. couplet 77; xl. 61, 67, 68, 71, 72 and 82. Ázar bíján signifies—the region of fire.

§ The Hijra dates from July 16, A.D. 622, on which date Muhammad fled from Makka to Madína. The Muhammadan year consists of twelve lunations, amounting to 354 days 9 hours nearly.

If $e$ = English date in years
If $m$ = Muhammadan date in years
Then $e = m \times 0{\cdot}970225 + 621{\cdot}54$. This is exact to a day.

The date of Nizámí's death, according to Von Hammer (in his history of Persian literature), Von Erdmann, Flugel, Dorn (in his treatise on the Shirván Dynasty), Mohl (in his preface to the Sháh-Náma), and Daulat Sháh, is A.H. 576; according to the Átash Kada, 586; to the Mukhbaru-'l-Vásilín and the Habibu-'s-Siyár, 592; to the Kashfu-'z-Zunún, 596; to the Jahán Ará, 597; to the Subh-i-Sádik, 602; and to the Takí Kashí (the Oude Catalogue, p. 17), 606. Of several references made by Nizámí to

were collected, probably by his son, and called the "Khamsah," the quintuple; or Panj Ganj, the Five Treasures:

(1.) Makhzanu-'l-Asrár (by the Kashfu-'z-Zunún, called the Panj Ganj), or the Magazine of Secrets.

This, the first of his compositions, was completed in A.H. 559, and dedicated to Fakhru-'d-Dín Bahrám Sháh, son of Dá'úd, king of Armenia and Rúm, who gave Nizámí five thousand dínárs of gold and a camel laden with rich stuffs

Bahrám Sháh, a grandson of a Saljúkí Amír Mangúchak Ghází, was the hereditary ruler of Arzanján, and a vassal of Kilij Arslán (A.H. 558–578), who had given him a daughter in marriage. He died A.H. 622

A Persian text was edited by Nathaniel Bland, in London, 1844, and lithographed at Kaupúr, 1869. An English translation in manuscript, by J H Hindley, is preserved in the British Museum. The contents are given by Von Hammer.

(2.) Shírín va Khusrau (Shírín, the lady; and Khusrau Parvíz, the king, A.D. 591).

This was completed A.H. 576,* and dedicated to Shamsu-'d-Dín Abú Ja'far Muhammad.

The Persian text was lithographed at Láhúr, A.H. 1288. For the contents, see Von Hammer's "Schirin ein Persiches Romantisches Gedicht nach Morgen-landischen Quellen" Leipzig, 1809.

(3.) Laila va Majnún (Laila, the lady; and Majnún, the distraught-lover).

This was completed A.H. 584, and dedicated to Jalál-i-Daulatu-'d-Dín Abú-'l-Muzaffar Ikhtishán, son of Minúchihr.

A Persian text was lithographed at Lakhnau, A.H. 1286, and a translation made by James Atkinson, in London, A.D. 1836.

Of this master-work Nizámí says:—Five thousand couplets and

---

his age, the most precise is in the prologue of Majnún va Laila (written A.H. 584), where he says he counted then seven times seven. From this his birth would be in 535. His age at the time of death is given in the Sikandar Náma,e bahrí (Dr. Sprenger's text, 1852–69, p. 182) as sixty-three and a half years. From this, his death would be in 598 or 599.

* The poem must have been written between the accession of Sultán Tughril bin Arslán, A.H. 573, and the death of Atábuk Jahán Pahlaván Muhammad, who died 582. Sir Gore Ouseley, in his Notices of Persian Poets, p. 46, quoting Daulat Sháh, says that the poem was dedicated to Atábuk Kizil Arslán, who gave Nizámí fourteen villages in fief.

more were written in less than four months. Had I not been hindered by other occupations, they might have been written in fourteen nights.

## (4.) Haft Paikar (the Seven Images).

This was composed at the desire of King 'Ala,u-'d-Dín Karb (?) Arslán, of the line of Aḳsunḳur, and completed A.H. 593. In some copies Alap Arslán, or Kizil Arslán (who died A.H. 587), has erroneously been substituted for Karb, or Karba.*

A Persian text was lithographed at Bombay, A.D. 1849, at Lakhnau, A.H. 1290. One of the seven tales was published, with a German translation, by F. Von Erdmann—"Behramgur und die Russiche Fuer Stentochter." Kasan, 1844.†

## (5.) Sikandar Náma.

This consists of two distinct parts—the Sikandar Náma,e bara and the Sikandar Náma,e baḥrí.‡

(a.) The Sikandar Náma,e bara § (Sharaf Náma,e Khusraván, or Sharaf Náma,e Sikandar), or "Book of Alexander the Great, relating his Adventures as a Conqueror by Land," written after the Haft Paikar || (A.H. 593), was completed, according to the Haft Asmán, in A.H. 597, and dedicated to Naṣratu-'d-Dín Abú Bakr (son of Jahán Pahlaván Muḥammad), who succeeded his uncle, the Atábuk Ḳizil Arslán, in Tabríz, A.H. 587, and died A.H. 607.

There are many lithographed Persian texts.¶ Extracts will be found in—Franz Von Erdmann's work, "De Expeditione Russorum Berda am Versus,"** Kasan, 1838; in Charmoy's "Expedition d'Alexandre contre les Russes,"†† St. Petersburg, 1829; in Spiegel, "Die Alexander sage bei den Orientalen," Leipzig, 1851, pp. 33–50.

* Dr. Bacher's assertion that it was written for the Atábuk Naṣratu-'d-Dín (the son of 'Alá,u-'d-Dín Karb Arslán) is not confirmed.

† Trübner & Co. Price 10*s*. 6*d*.

‡ The two parts, Sikandar Náma,e bara and Sikandar Náma,e baḥrí, form but one book or work. See canto lxxi. couplets 37 and 50.

§ In his Catalogue, Dr. Rieu calls the Sikandar Náma,e bara the Iḳbál Náma,e Iskandarí; but this title seems doubtful. See canto x. couplet 43, where is a footnote taken from p. 93 of the Commentary on the Sikandar Náma,e bara, by Muḥammad Gulví, 1874; the Biographical notice prefixed to the Haft Asmán, in the Bibliotheca Indica of the Asiatic Society of Bengal, New Series, No. 294, of 1873; and pp. xv., xvii. of this Life.

|| See canto xiv. couplet 37.

¶ The text of Bombay, A.H. 1277 and 1292. See p. xxxi.

** Trübner & Co. Price 10*s*.

†† This is of no value.

(*b.*) The Sikandar Náma,e baḫrí (Khirad Náma,* or Iḳbál Náma,e Sikandarí), or "Book of Alexander the Great, relating his Adventures, as a Sage and a Prophet, by Sea," was dedicated to Malik al Káhir 'Izzu-'d-Dín Mas'úd bin Núru-'d-Dín Arslán, who became the ruler of Moṣul in A.H. 607, and died A.H. 615.

The great weight of evidence of an earlier date for Niẓámí's death must throw doubt on the authenticity of this dedication, which is wanting in most of the early copies, as well as in the printed texts, and which is almost entirely transcribed (with the exception of proper names) from canto xi. of the Sikandar Náma,e bara.

In other copies, the dedication is to Naṣratu-'d-Dín, and at the end is an epilogue to a king called 'Izzu-'d-Dín, whose proper name, Mas'úd, is given farther on. This king, the son of Kutbu-'d-Dín Maudúd, ascended the throne of Moṣul in A.H. 576, and died A.H. 589.

A Persian text was edited by Dr. Sprenger at Calcutta, 1852 and 1869,† and a lithographed text at Kanpur, 1878. A short statement of the contents will be found in Erdmann's work, vol. i. p. 24, and an abstract in Dr. Bacher's memoir,‡ pp. 101-171. See also Dr. Ethé Alexander's 'Zug Zum Lebensquell, Sitzung Sherichte der Bayerischen Akademie," 1871, pp. 343-405.

2. The Átash Kada,e Azar and the Kashfu-'z-Zanún substitute the Ikbál Náma for Shírín va Khusrau; but they are in error.§

3. The Makhzanu-'l-Asrár is written in the metre called sarí' (used for philosophical verse); Shírín va Khusrau and Laila va Majnún are in hazaj (used for love verse); Haft Paikar is in khafíf (used for festive verse); and the

* So called because the first line of the poem begins with "Khirad." Núru-'d-Dín 'Abdu-'r-Raḫmán Jámí (born A.H. 817) wrote a Khirad Náma,e Sikandarí.

† See Bibliotheca Indica, Asiatic Society of Bengal, Old Series, vol. xvii. No. 43, and New Series, No. 171, 1852 and 1869.

‡ A small work, of but small value, giving a most confused account of the life and writings of Niẓámí, translated from the German by S. R. (Samuel Robinson), London, 1873.

§ See canto ix. couplet 22; xiv. 34-38, where the books composing the Khamsah are as stated in the text; also a "Descriptive Catalogue of the Oriental Library of Tippú, Sulṭán of Maisur" (p. 186), by Charles Stewart, Professor of Oriental Languages, Hertford, 1809; and the "Prosody of the Persians" (p. 89), by H. Blochmann, 1872. From canto x. couplet 47; lxi. 37 and 45, some think that the Sikandar Náma consisted of *three* parts.

Sikandar Náma,e bara va bahrí are both in mutakárib (used for war-epics).

Since the time of Nizámí, it has been obligatory for poets to begin Díwáns with the hamd, the praise of God, followed successively by the na't, the praise of the Prophet; the munáját, the prayer for himself; the madh-i-sultán, the praise of the king; the sabab-i-tálíf, the cause of the composing of the book; and the sitáyish-i-sukhan, the praise of speech.

4. In the Tazkirat-i-Daulat Sháh and the Átash Kada,e Azár it is stated that, besides the Khamsah, Nizámí wrote twenty thousand couplets in the form of kasá,id (idyls), ghazaliyát (odes), kitá'át (fragments), and rubá'iyát (tetrastichs),* which have disappeared.

5. Nizámí's father left him early an orphan; and his mother, who was of distinguished Khurd race, died when he was but a young man. He was married three times, and had, it would seem, only one son.

In the Sikandar Náma,e bara, Nizámí expresses a hope that his tomb at Ganja may become the place of pilgrimage of good men.† In the Átash Kada it is stated:—

"His tomb full of light is the place of pilgrimage of the great ones of the land."

* A kasída is a poem of some length in praise of someone; a ghazal is a love-poem of five or of six verses. In both of these any metre (save the rubá'í) may be used, but the following conditions are obligatory:— The rhyme must be perfect; the language pure; each verse complete in thought, without any necessary connection with the other verses, which are strung together like pearls on a thread, the value of which depends solely on each individual pearl. A kit'a must not be less than two verses; it may be formed of two or more verses of the middle of a kasída or a ghazal. A rubá'í is a short poem of four hemistichs, of which the first, second, and fourth rhyme. The fourth hemistich should be—buland (elevated), latíf (witty), or tez (epigrammatical). The first three hemistichs introduce the happy thought of the fourth hemistich. A masnaví is a ballad, a romance, an epic, or a tale in rhyme; each misra' (hemistich) rhymes with its fellow, but the same rhyme goes not through the whole of the poem, as in the case of the first three forms here mentioned.

† Canto viii. couplet 44.

6. As it may interest the Reader to have some details of the life of this great poet in the words of the native historians, the following from Daulat Sháh is given :—

The lineage of Shaikh Nizámí was of the pure soil of the village of Nakrash, which is reckoned within the district of Kum, in 'Irák-i-'Ajam. His worthy father having gone to Ganja—which, of the towns of Ázar-bíján, is esteemed, and whose water and air are celebrated for agreeableness—Nizámí was there born, as he himself says in the Ikbál Náma.

The qualities of this illustrious man are beyond computation. In the science of the way of God (Súfí,ism),* his discipleship ended with Kay Furrukh, of the town of Zanjar. They say that, from the first period of youth up to the end of his life, he was not—like other poets, by reason of the overpowering nature of the appetites of lust and concupiscence impetuous, nor an opposer of Sultáns and great ones. Rather, indeed, his threshold was the head-rubbing place (in adoration) of Khusraus of exalted rank, so that King Atábuk Kizil Arslán,† with the desire of proving his worth, went to the Shaikh's retired corner.

By God's power the Shaikh, discovering his intention, displayed to the Sultán the dignity of the great ones of the earth.

After a while (the illusion removed) the Sultán beheld a weak old man, sitting on a piece of felt-cloth, who had before him the Book (the Kurán), an inkstand, a pen, and a staff.

In respect to the sanctity and the sincerity of the Shaikh, complete confidence came to the Sultán.

In the ranks of verse the Shaikh is higher than what I write. In the opinion of your humble servant, he is one of the four pillars of the country of verse.‡ In the year A.H. 576 the Humá of his purified soul flew to its holy nest.

After his death, the learned and the intelligent collected five books containing the ideas and thoughts of the holy Shaikh, and called the compilation the Khamsah, every book of which was versified at the entreaty of possessors of crown and throne.

Although, by the vicissitudes of Time and the want of connection of the books, not a fifth part has been left correct,—yet it is a pillar of the Panj-Ganj. For the poor of empty purse of the market of verse

* Súfí,ism. See the preface, para. 8.

† Kizil Arslán (the Red Lion), or 'Usmán, the third prince of the Atábuks or Pahlavánides, succeeded his brother Pahlaván Muhammad in the government of Ázar-bíján in A.H. 583. Usurping the throne of Hamadan, he died, pierced with fifty dagger-stabs by his principal officers and his nephew, in 587.

‡ Háfiz, who died A.H. 791, says:—

Not all the treasured store of ancient days
Can boast the sweetness of Nizámí's lays.

have, from these treasuries of the jewels of speech, coloured the pocket and the skirt of the heart and the eye, and still do so.

Selecting from the poems of the Khamsah is difficult, for the reason indeed, that if one should write all its lofty verses, they would be beyond the capacity of this book, and there would be need of another book; and if your humble servant should write a few couplets only, it would be unjust to the author. Hence, your humble servant has left the selecting of selections of the Khamsah to the reader.

They attribute the story of "Vísa va Rámin"—some to Shaikh Nizámí of Ganja, and some to Nizámí 'Arúza of Samarkand.*

In the opinion of your humble servant, if the tale be indeed by Shaikh Nizámí of Ganja,—it must have been written early, when his verse had not reached maturity.

Besides, the tale was certainly dedicated to Sultán Mahmúd, son of Masa'úd and grandson of Malik Sháh Saljúkí, and Nizámí of Samarkand lived only in the time of Malik Sháh Saljúkí.

For the tale of Shírín va Khusrau, Kizil Arslán gave Nizámí fourteen villages well-built and populous.

## In the Nafhatu-'l-Uns, it is said :—

Shaikh Nizámí had a full portion of knowledge of external sciences and usages; but he withdrew his head from worldly things, and turned his face towards God, Most High and Worthy of Praise.

From beginning to end he passed his long life in contentment, devotion, retirement, and solitude. His five poems, the Khamsah, were written at the entreaty of Sultáns of the age, who—hopeful that their names might, by means of his poems, remain on the page of Time—supplicated him to do so For the most part, the verses are apparently tales, but really the means of revealing truths and of recognizing God.

## In the Mukhbaru-'l-Vásilín, it is said :—

Of religion and of the world,- Nizámí was the Shaikh;
Of the renowned prophets of God,—an example was he :

By the city of Ganja (the city of treasure) was acquired the treasure of religion,
For the sake of the existence of that perfect one.

* The heading of five fasciculi of the Bibliotheca Indica of the Asiatic Society of Bengal, New Series, No. 53, 1864, runs as follows:—"Vísa va Rámin," by Fakhru-'d-Dín As'ad al Astarabad al Fakhirí al Gurgání, edited by Captain Nassau Lees, late Professor of Arabic and Persian, Calcutta. Likewise, in the "Prosody of the Persians," by H. Blochmann, 1872, p. 89, it is stated that this tale was by Fakhru-'d-Dín As'ad.

Of his composition are five poems (the Khamsah);
His composition is higher than the habitation of reason.

The year of his departure (in death) from the world in exaltation and power
Is thus written—گنجوی گل جنت

"The Ganjaví (the man of Ganja, Niẓámí, is) the rose of Paradise."
The date is thus found :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| گ | = | 20 | گ | = | 20 | ج | = | 3 |
| ن | = | 50 | ل | = | 30 | ن | = | 50 |
| ج | = | 3 | | | | ت | = | 400 |
| و | = | 6 | | | | | | |
| ی | = | 10 | | | | | | |
| | | 89 | | | 50 | | | 453 |
| | | 50 | | | | | | |
| | | 453 | | | | | | |
| | | 592 | | | | | | |

Hence, Niẓámí died A.H. 592, or A.D. 1195. The custom of fixing the date of an event by a word, a sentence, a hemistich, or by a whole verse, dates from A.H. 600 (circa).

# CONTENTS.

# CORRIGENDA ET ADDENDA

| Page. | Couplet. | |
|---|---|---|
| | | To the footnote add— |
| 7 | 38 | See Sale's Ḳurán, chap ii., xvi., xx |
| 29 | 22 | art. "Jahl." |
| 48 | 25 | chap. ii. |
| 97 | 26 | „ xxviii. |
| 108 | 27 | „ cviii. |
| | | To the footnote add— |
| 231 | 12 | canto xxxii. 19. |
| 384 | 19 | „ xxxix. 1. |
| 429 | 101 | „ xxiv. 51. |
| 488 | 1 | „ xxii. 19. |
| 502 | 81 | .. xi. 26; and Numbers xvi. |
| | | To the footnote add— |
| 116 | 29 | See the "Five Great Monarchies of the East," by Rawlinson. |
| 189 | 147 | ditto ditto ditto |
| 283 | 50 | ditto ditto ditto |
| | | In the footnote, |
| 1 | 2 | *after* signifies, *insert* that. |
| 41 | 67 | „ Alí, „ al. |
| 115 | 29 | „ Ezekiel, „ B.C. 600. |
| 389 | 57 | „ Tabríz, „ (Tauris). |
| 569 | 50 | „ man, „ by order. |
| | | In the footnote, |
| 12 | 63 | *substitute* stayed *for* staid. |
| 38 | 43 | „ karoh „ karsh. |
| 43 | 77 | „ Hamdu-llah „ Hamd Allah. |
| 90 | 43 | „ Iḳbál „ Aḳhál. |
| 95 | 11 | „ pillars „ pillows. |
| 277 | 78 | „ crepuscule „ corpuscule. |
| 361 | 1 | „ 368 „ 38. |

| Page. | Couplet. | |
|---|---|---|
| | | To the footnote add— |
| 78 | 2 | See an account of Harunu-'r-Rashíd, by Dr. Bacher. |
| 116 | 29 | See "Pahlaví Texts," translated by West, 1880. |
| 259 | 58 | Al Kahira (Cairo) may mean not "victorious," but the city Kahir (Mars), founded in A.D. 968 by Jauhar when Mars was in the ascendant. |
| 317 | 9 | The first line may be:— When the king of Chín { admitted / arose in } the morning. |
| 443 | 25 | See Derbend-Náma, translated from a select Turkish version. St. Petersburgh, 1851: Trubner & Co. |
| 4 | 16 | After "eating," insert a semicolon. |
| 13 | 65 | Remove the apostrophe before "I should." |
| 23 | 36 | Remove the comma after "portion." |
| 24 | 38 | Insert a comma after "me." |
| 34 | 23 | Instead of "for," read "by." |
| 56 | 20 | After "became," read "(has become)." |
| 63 | 69 | Erase "as"; write "so." |
| 86 | 19 | ,, "Dah"; ,, "Dih". |
| 270 | 35 | ,, "less"; ,, "lest." |
| 329 | 116 | ,, the comma after "enemy"; read full stop. |
| 381 | 2 | ,, the semicolon; write a comma. |
| 400 | 25 | Omit "of" after "wearing" in the footnote. |

## LIST OF PERSIAN TEXTS OF THE SIKANDAR NAMA,E BARA

| No | Title of Work | Where to be obtained | | Price |
|---|---|---|---|---|
| | | | | annas* |
| 1 | The Sikandar Nama,e bara, by Shaikh Nizami of Ganja, in three books, the tale of the warring between Sikandar and Dara | Munshi Nuwul Kishor, Lakhnau (Lucknow), East India | | 11¼ |
| 2 | ditto ditto | ditto | ditto | 5† |
| 3 | ditto ditto | ditto | ditto | 5† |
| 4 | ditto ditto | ditto | ditto | 9¾ |
| 5 | ditto ditto in plain hand writing, space left in the middle, marginal notes, glossary | ditto | ditto | 5† |
| 6 | ditto ditto | ditto | ditto | 9† |
| 7 | The Sikandar Nama,e bara, published in 1812 by order of the Council of Calcutta by Maulavi Badi Ali and Maulavi Husayn Ali ‡ | ditto | ditto | — |
| 8 | ditto ditto by Nasiru-d Din | ditto | ditto | 8 |
| 9 | ditto ditto with a commentary (first half) by Muhammad Gulvi § | ditto | ditto | 12¼ |
| 10 | ditto ditto with a commentary (second half) by Muhammad Gulvi and others § | ditto | ditto | 10 |
| | | | | shillings |
| 11 | The Sikandar Nama,e bara text the same as No 7, bound in calf | Messrs Bernard Quaritch, 15 Piccadilly, London | | 30 |
| 12 | ditto ditto the same as No 7 | ditto | ditto | 12 |
| 13 | ditto* ditto in Talik character, on strong Indian paper | ditto | ditto | 10 |
| 14 | The Khamsa,e Nizami ‖ Persian MS, beautifully written, with gilt 'unwan, royal 8vo | ditto | ditto | 10 |
| | | | | guineas |
| 15 | The Khamsa,e Nizami,‖ beautifully written in Talik character, Persian binding | ditto | ditto | 7 |
| 16 | ditto ditto ‖ fine MS, on variously tinted papers, with ruled margin | ditto | ditto | 6 |
| 17 | ditto ditto a beautifully written MS, with illuminated 'unwans, and a series of twenty-one miniatures | ditto | ditto | £16 |

* Sixteen annas = one rupee = 1¾ shilling (nearly)
† The actual price is something less than that stated
‡ This is the Persian text (as preserved in the library of the Asiatic Society of Bengal, Calcutta) of this translation
§ These are excellent as commentaries but they will not serve as the text
‖ This contains the Sikandar Nama,e bara.

THE

# SIKANDAR NĀMA.E BARÁ

BY

## SHAIKH NIZĀMĪ.

IN THE NAME OF GOD, THE MERCIFUL, THE COMPASSIONATE!

---

PRAISE be to God, the Lord of both Worlds; and the Mercy of God and safety,—to the Sayyid (Lord) of Prophets, and to his chaste Offspring, and to his pure Companions!

### INVOCATION.

1 O God, World-Sovereignty is Thine:
From us (slaves, or creatures) adoration comes; God-head (Lordship) is Thine!

Thou art the shelter of height (the upper world) and of depth (the lower world);
All things are non-existent; whatever is, Thou art:

2 "Panah" signifies the existence of created beings is dependent on God, not on themselves.
"Highth," see Mason's "English Grammar," 21st edition, page 125.
"Bulandí" signifies—bulandán-i-ṣúrí va ma'naví.
"Pasti" signifies—pastan-i-ẓáhirí va báṭaní.

Everything, high (the upper world) and low (the lower world), is created ;
Thou art the Creator of whatever exists:

Thou art the teacher of the highest wisdom (the knowledge of God);
With wisdom, Thou hast urged the pen over the tablet of dust (man's body).

When argument as to Thy Godhead (the Causer of Causes) became complete (by the world's creation),
Wisdom (by that argument) gave evidence regarding Thee.

Thou hast made the vision of wisdom luminous (to recognise Thee);
Thou hast lighted up the lamp of guidance (to the road of Salvation).

4 The affix "nák" in "ámoznák" signifies—khudávind va sáhib. Thus is "nák" used in the words—tarabnák, ghamnák, dardnák.

"Ámoznák" signifies—ámozanda.

After bihtarin dánish, "rá" is understood.

"Lauh-i-khák" may signify.

Takhta,e khák ; zamín, tan-i-mardum ; or the name of a book of philosophy.

5 "Hujjat refers to:—

كلمهٔ الست بربكم و قالوا بلى

When God Most High, in eternity without beginning, produced by His absolute power and perfect wisdom, all created things from the concealment of non-existence into the plain of evidence; and cast, from the Eternal Court, the words "Am I not your God?"—into the ear of things possible, they with perfectness of vision and readiness, gave answer saying:—

"Yes; Thou art our Cherisher; Thou art our Creator from non-existence:

"Without Thee is no profit."

See Clarke's literal translation of the "Bustán of Sa'dí," pages 9 and 176.

6 O God, besides bestowing the jewel of reason on man, Thou hast sent the Prophets to show the way to us, lost in the desert of error and perplexity.

Thou art He, who up-lifted the sky ;
Who made the earth its thoroughfare.

Thou art He, who from a drop of water (the seed of man, or of Adam) created
Jewels (holy men) more resplendent than the sun

Thou madest manifest the jewel of kindness ;
Thou gavest the key (the tongue of kindness) to the jewel-sellers (doers of good deeds, or poets).

10 Thou givest the jewel (of strange fancies) to the heart of the stone (the Poet) ;
Thou drawest the colour (of decoration, or of the graces of Wisdom) on the surface of the jewel

So long as Thou sayst not "rain!" the air (the cloud) rains not ;
So long as Thou sayst not "produce!" the earth produces not

7 Since the auspicious and inauspicious aspects of the Heavens and the splendour of the sun descend from the sky to the earth, the earth is said to be the thoroughfare to the sky

O wonderful skill! This Thou createdst quiescent, and to that (the sky) Thou gavest rotatory motion

9 "Jauhar" may signify —
Sukhan-i-mauzun va kalam-i-rangin, ma'rifat-i-hakk
"Jauhar-furoshan" signifies
Poets, or bankers of speech, holy men who make the perfecting of those imperfect

Even as the exalting of the roof of the sky, and the spreading of the carpet of the earth is the order of the earth, so, in creating, is the quality of kindness in the liberal ones the state of the sons of Adam. This indeed is evident in mothers of every kind of animal

Again —Thou producest weighed (versified) speech and beautified language in the hearts of poets, and givest the key of its opening to those subtlety-weighing that they may unlock it from the mine of their own hearts, with the key of the tongue, and bring it into order in the balance of verse

10 "Dil-i-sang" signifies
The mine, the heart of an ignorant one (an infidel) the hearts of poets in which the jewel of strange conceits is produced as the jewel-stone in the mine

Thou adornedst a world with this beauty (of order),
Without asking for a helper.

Of warmness and coldness; of dryness and wetness,
Thou kneadedst to the (proper) extent of each.

Thou didst draw out (exalt) and paint the picture (create the world) in such a way
That wisdom cannot bring into estimation (a picture) better than it.

The Geometrician seeks much regarding their secret (the mixing of the four elements);
He knows not how Thou didst make their beginning.

From us (imperfect ones) comes only—looking (at thy creation),
Further sleeping; or yet eating.

The freshening of the tongue in confession of Thee,
Not raising the (question of) *cause* of Thy work.

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12 Note the idiom in the Persian text.

13 In the opinion of many, things possible (or created) are of four kinds, to wit:—warmness, coldness, dryness, and wetness, of which the results are—blackness, yellowness, bloodiness, and mucilaginousness.

Hence Niẓámí says:—O God, Thou, by the perfection of power, madest the composition of man's body of four elements, contrary to each other in nature; mixedst them in proper proportion in such a way that power of one over the other is impossible; and gavest unity to the four elements, notwithstanding the contrariety of their nature, in such a way that the luminous understanding is astonied!

Thus fire cannot consume air; nor air destroy fire; nor air dry up water; nor water enkindle dust.

Some say that couplet 13 should be read with couplet 14. Then "sarishte" must be read with "yá,e tankír," or the "yá" of unity,

Of warmness and coldness; of dryness and wetness,
To the proper extent of each, a *mixture*,
Thou didst exalt and create, in such a way
That wisdom cannot bring into estimation (a mixture) better than it.

14 O God, Thou madest the different species of created beings in such a way that reason cannot imagine anything better. Then better than what God has created is not within the screen of possibility.

That calculation which passes beyond this is straying from the true path:
Of thy mystery, (our) thought is without knowledge.

Of whatever Thou didst create, or picture Thou didst paint—
Need (is) not Thine—O Thou independent of all!

Thou so createdst the earth, and the Heavens,
—Verily the revolution of the stars and sky,—

That, as much as thought becomes lofty (in effort),
It brings not forth its head from this noose (of effort).

Creation was not. God! Thou wast:
(When), all (creation) is not, Thou art still in place (existent).

Neither, when creation was not, wast Thou in solitude (ease);
Nor, when it became accomplished, did trouble increase to Thee.

On account of Thy grandeur, before Thee, the existing or the non-existing
Is one;—whether it be, or whether it be not.

Thou establishedst the constellations of the skies;
Thou adornedst the dust (of the world) with man.

Thou art the jewel-preparer of the four elements;
The jewel-threader, in the constitution of the body.

Thou didst loftily up-lift the citadel of the sky;
Thou didst make thought captive within it.

**18** This refers to the statements in couplets 16 and 17.

**23** Creation became existing by command, not by toil.

**26** "Akhshíj" signifies—'anáṣar-i-arba', the four opposites, or the four elements—water, fire, dust, and air.

**27** "Shahr-band" signifies—a person who is forbidden by the magistrate to leave the city and to disport himself in the plain.
"The citadel of the sky" signifies—the sky.

Thou establishedst this arch of azure hue (the sky) in such a way
That for thought is no ascent beyond it.

Wisdom strives but finds Thee not;
For wisdom's power avails not against Thee.

From the inacessible Presence, Thy existence
Stones to death (admits not) the messenger of thought.

Neither art Thou scattered,—that Thou mayst be collected;
Nor also art Thou increased, that Thou mayst be decreased.

Vision's glance,—without the path to Thy (state);
Thy Court,—far from revolution (of change).

That head—which goes loftily inclining (in religion, or in worldly grandeur),
Falls not from its base by anyone's down-casting.

That one,—whom Thy wrath casts headlong
Becomes not lofty (in rank) by any one's aid.

We are all subject (to fate) and obedient (to Destiny),
Thou art the aid-giver (in our powerfulness); Thou art the hand-seizer (in our helplessness)

Whether it be the foot of the elephant, or the wing of the ant,
Thou gavest to each—feebleness and powerfulness.

29 Otherwise—
(The lamp of) wisdom is kindled; but by its own light finds Thee not
For wisdom's power cannot endure Thy grandeur.

31 O God, in Thy pure state is neither dispersion nor collection; neither decrease nor increase.

33 As Thy holy court is far from change, so the Court of Destiny is void of turning.

When Thou sendest force (strengthenest)—by pure Fate,
Thou bringest forth the destruction of the great snake by means of the little ant.

When Thou raisest (removest) the smoke (of the darkness of infidelity) from the path (of Islám),
The little gnat devours Nimrúd's brain.

When in the enemy's army Thou bringest departure (death),
By birds, Thou slayest the elephant and the elephant-masters.

37 When the great snake becomes old, the little ants enter his brain by his nose and so kill him. Further, when the great snake sleeps after eating flesh, the little ants, attracted by the smell of blood, fasten upon him and begin to bite him; and as the snake has no power of repelling them, he falls into agitation, strikes his head on the earth, and so dies.

38 They relate that :- Nimrúd sate in an iron-closet around which was kindled a fire; and, in fancy, said—"Behold! how will the Angel of Death come here, and take my soul?"

By the power of God, the Omnipotent, a gnat crept into his brain (by the ear), began to bite, and so distressed him that finally, in great torment, he died.

They also relate that :—When Nimrúd put aside his desire for war with his holiness Ibráhím, Ibráhím accepted his submission. On the appointed day, Nimrúd came with a countless army into the plain of battle; but Ibráhím, unattended, stood in front of him. Nimrúd and his army were astounded at the force which Ibráhím displayed, when suddenly, by God's command, a swarm of gnats appeared and began to bite their heads and faces, to such a degree that they all began to retreat.

Nimrúd, becoming confounded, made a smoke from fire-wood, so that, by this device, the gnats might not find a way to his army. By the Divine Decree, a small gnat, having crept into a person's garment, reached his army; bit the lip of the accursed Nimrúd; and, afterwards, entering his brain, took up his residence there.

For a long time, in exceeding pain and torment, he passed his life; and finally took his chattels to Hell.

39 "Raḥíl áwardan" signifies—

Ba ḥarakat áwardan; paidá kardan-i-ḥarakat.

They relate that—In 569–571 A.D., when Abraha, an Abyssinian, Prince of Yaman, saw that, in the season of pilgrimage, men from all

40 Sometimes, Thou bringest forth a friend from an idol temple;
Sometimes, Thou makest an acquaintance of a stranger (the infidel):

directions inclined towards Makka; and knew that their purpose was pilgrimage to the Ka'ba, the essence of his pride was agitated. He resolved that he would build a house equal in purity to the Ka'ba, and cause the faces of pilgrims to turn towards it. At San'-a he built, with great purity, a temple of white stone; adorned its walls with gold and jewels; and caused a great multitude of people to go to it, in pilgrimage.

When this became known to the people of the tribe of Kuraish, one of the family of Baní Kamána, becoming employed as "mujáwir," one night polluted that idol and fled.

Hearing this Abraha collected an army (of Abyssinians), and proceeded towards Makka, with elephants of mountain-form, for the purpose of destroying the Ka'ba. Taking the elephant Mahmud, that in bulk of body was like a mountain,—he came into the precincts of Makka and plundered the cattle of the tribe of Kuraish. The Chiefs of Makka fled to the mountains.

After the first day, having arranged his army and aroused the elephants he turned his face towards Makka. The elephant Mahmúd turned from Makka and inclined towards the camp; and the elephant-drivers found it impossible to turn his head towards the city. The other elephants also on account of his shunning the building of the Ka'ba advanced not. At this circumstance, Abraha became dejected and the tribe of Kuraish from the mountain-tops beheld his condition.

Suddenly from the sea-side, flocks of black birds (Abábíl) with green necks appeared, and rained stones on that army. In one breath the Abyssinian tribe of Abraha became wholly extirpated.

See—"Islám under the Arabs," by Osborne, page 78; "A History of Arabia," by Major Price, 1824, and the Kurán, chapter 105, Suratu-l fíl.

It is believed that Abraha and his host were destroyed by small-pox that raged at that time in Arabia. See canto 36, couplet 53.

40 Thou bringest forth the friend of Thy friends from the idol temple, or from the place of worship of infidels; and causest him to reach to the honour of Islám—even as Ibráhím, "the Friend of God," brought forth from the idol temple, was exalted to the summit of prophecy. Sometimes Thou drawest forth the friend, or Mussulmán, from the back-bone of an infidel, even as "the Friend of God" came forth from the back-bone of Âzar (his father) the fire-worshipper.

Sometimes, from a seed (of man) Thou givest one of good Fortune;
Sometimes, from a fruit-stone Thou givest a (date) tree:

Sometimes, with (notwithstanding) such a jewel, house-sprung ('Alí),
Thou stonest (to death, in Hell) one like Abú Tálab.

From fear of Thee, to whom boldness to such an extent that
He may open the tongue, save in submission to Thee?

To those powerful of tongue (boasting of the knowledge of God) is no access to Thee;
Because to the treasure (God) is no need of the torch (of the tongue).

45 Thou takest the tongue from (makest silent) the keepers of Thy mystery (the Prophets),
So that they may not utter the secret of the Sultán (God).

In the dust of (within) such obscure dust (the body), to me,
Thou gavest the mind, luminous (by the light of safety); and the soul, pure (of pollution).

42 "Gauhar-i-khána-khez" may signify—Muhammad, or (his son-in-law) 'Alí.

Abú Tálab was uncle to Muhammad and the father of 'Alí.

Notwithstanding this relationship, Abú Tálab, by reason of his infidelity, is in Hell.

Some say that Abú Jahl is meant. See canto 3, couplet 22.

44 "Zabán áwarán" may signify—

Ifshá kunandagán-i-asrár-i-rabúbiyat; mudd'ayán-i-ma'rifat-i-iláhí

Or foolish boasters who give forth the Divine knowledge of others as their own.

Treasure, concealed in a dark or in a desolate place, has no need of a torch.

46 "Tíra-khák" signifies—jism-i-khákí; badan-i-zulmání.

If we be dust-stained (with sin),—is no anxiety;
Because, for road-dust is no occupation save revolving (in the air).

If this dust (the body) had turned its face from (forsaken) sin,
Who would have found the path to Thy forgiveness?

If my sin had not come into computation,
When would have been Thy name—the Pardoner?

Night and day, in the evening and in the morning,
(More) than every thing I have in mind, Thou art in remembrance.

When, in the first part of the night, I resolve to sleep,
In praise of Thy name,—I hasten.

And, if at mid-night, I raise my head from sleep,
I invoke Thee; and shed water (tears) from my eyes.

And, if it be morning, my path is to Thee (in excess of love, and in desire for pardon);
All day until the night, my shelter also is in Thee.

Since, day and night, I desire assistance (in faith) from Thee,
Make me not ashamed in that administration of justice (the Day of Resurrection).

O Ruler, work-performing! keep me (in the world) in such a path (of happiness),
That of these dependent (on the vanishing riches of the world) I may be independent.

**47 "Gird" here signifies—gird kardan va buland shudan.**

**51 "Tasbíh" signifies—**
**Subhán-alláh guftan, uttering (the words) O Holy Creator!**

A worshipper, who, by way of adoration (in sincerity of
heart),
Performs adoration towards one like Thyself,—

Becomes prosperous, by treasure (of happiness) in *this*
world;
Becomes free from trouble (the torments of Hell), in *that*
world.

Thou art the Displayer of Creation and of the world;
Thou art the Death-Causer, and also Life-Restorer (at the
Judgment-day).

Not mine—is an account of deeds of myself in the hand;
Mine, is the reckoning, as much as it is, from Thee.

From Thee, the key of evil and good (conduct) comes:
From Thee, good appears; and from me, evil.

Thou doest (me) good; I have done no evil;
For, I have assigned the evil to myself.

From Thee, is the issuing of the first picture (the beginning of Creation);
To Thee, is the returning of the last letter (of pardon, or
of retribution).

O God! as from Thee goodness comes, even so from me goodness appears.

Because, whatever was evil I attributed to myself; and if, in truth, Thou wast the Creator of that evil, that evil of mine becomes changed to good.

Hence, Thou mayst say that evil issued not from me; and that, like Thee, I have done good. In some copies—although I have done evil.

"Awwalín nakkash" signifies—

Awwal-i-makhlúkát, the first of created beings, Muhammad; it may mean—rakam-i-takdír

"Ákhirín haraf" signifies—

Ma'ád, the place to which one returns, or the Resurrection.

From Thee, the teaching me a verse of the Kurán (the uttering of the Name of God);
From me, the stitching up of the eye of the demon (so that he may not behold me).

When Thy name cherishes my soul,
How commits the demon assault upon me (to take my faith)?

"Nakkash" and "haraf" may signify—the assigning of evil conduct to himself.

At the first, the issuing of this picture (of imputing evil to myself).

At the last, the returning of this letter (of imputation) to Thee.

This picture (the imputing of evil) although apparently it issues from me, yet in truth it is from Thee who art the Creator of all deeds, good or bad. From me, by Thy decree, this evil having issued, the returning of this letter (haraf) is to Thee, so that on the Judgment Day it may be represented.

63 "Dev" signifies—shaitan, satan; or nafas-i-umára, imperious lust.

"Ayat" signifies—

Lá hawla va lá kúwata illá billáh, there is no power nor virtue except in God!

The flying of the demon, on the reciting of the Kurán is well known.

If by Thy grace, I had not the power of learning a verse of the Kurán, —the causing the demon to fly would not be my work.

A "dev" is a male being not man, not angel, not devil—but a "genius"; the female is called "Parí," whose race is continued without the intervention of any other class of beings. God created the Devs before Ádam, and gave them the world for 7,000 years. The París succeeded under their king Ján bin Ján, and remained 2,000 years.

On their becoming disobedient, God set over them Eblís, who had been elevated among the angels.

Eblís defeated the Devs and París and became master of this world. Getting proud, he refused to worship Ádam and was therefore driven from God's presence.

Those Devs who remained obedient staid on this earth till the time of Sulaiman.

The "Zand Avesta," vol. ii., page 234, says:—

"Whoever sits down with the Dev, or the worshipper of Devs; whoever opens his mouth to converse with them teareth himself as a dog doth a wolf."

64 This couplet is a parenthesis.

In respect to Thee, I hold it not lawful on my part,
That I should say—(that) "Thou art"; again, I should say that "I am."

If rested (by practising deeds of holy men) or distressed (by overpowering lust), I live;
As Thou createdst me,—so I live.

My hope of that Court (of God) is such
That, when I go far from this workshop (of the world),

(And), am poured out of the arrangement of the composition of my body;
Am become of another kind from my own order:

(And), the wind makes my dust (in the grave) scattered;
No one beholds my pure soul:

(And) the inquirer into my hidden state
Attributes non-existence to my existence—

65 I consider it not lawful—that, in comparison with Thy existence, I should speak of the existence of myself; for, of a truth, I possess the order of passing away.
This couplet savours of pure Sufiism.
The second line may be—
That I should say—Thou art (the Creator of deeds, good and evil); again, I should say I (have an account on my part).
See couplet 59.

66 I have in respect to myself no control; and, in respect to this matter, no choice.

67 Here begins another supplication; see couplet 71.

68 When I die, and the elemental parts of my body become separated.
"Tarkíb" signifies—the collecting several separate things; the conjunction of the limbs of the body.
"Tartíb" signifies—the putting each thing in its proper place.

70 When I die, and am scattered from the arrangement of the composition of the elements, and changed from my present order; and, when the wind disperses my dust, and no one beholds my pure soul, and the inquirer into my state attributes non-existence to my existence,—then, Thou mayest, by a miracle reveal the matter, that it may be known that though I am hidden, I am in truth existing, for Reason

Thou mayst, from the hidden, bring to his hand that token,
That of this hidden one (Nizámí) he may learn that he is existent.

Since, regarding Thy existence, I of weak understanding
Have evoked much argument, heart-exhilarating,

Do Thou also—if my cradle (of the soul, the body) goes into the concealment (of the grave)—
Give information that though the dust (body) sleeps (in death), the soul remains.

Make the purpose of my thought, in respect to Thee, so fervent,
That, when I come to Thee (at Death) I may come joyful of heart.

75 All (my limbs) are fellow-travellers with me up to the door (of Death);
When I depart (die), these friends are enemies (who report on my deeds).

Whether it be the eye and the ear; or whether the hand and the foot,
Each, in its place, remains behind me.

(in the form of the Sikandar-Náma) is alive and existing. As, in the Book of Wisdom, it is written :—

"Especially the Saints and those favoured by God, can, after issuing from the body, perform the work of the body."

73 "Kháḳ khuft" signifies—badan muẓmaḥill shud.

75 "Hama" signifies parts of the body. See couplet 76. The couplet may be rendered as follows :—

All are friends with me, up to the door (of death);
When I depart (die), these friends are enemies (who cast me alone into the grave and take my property).

In the blessed Ḳurán, it is written :—the limbs of the body will testify to the deeds done by the man in this world.

Thou art He who art with me as long as I am (existing);
—And at this door (of death) let me not be empty skirted (portionless of thy favour).—

In this long road (the world), in which I strike my humble head (in adoration) at Thy great door,
I strive, in hope of a crown (of pardon and of rank in Heaven).

The head, which I withhold not from this door,—
Best, if Thou give to that head the crown, not the sword (of anger).

By reason of that order, which, in eternity without beginning, Thou hast passed,
The pen turns not from what Thou hast caused to pass (decreed).

But, in conformity with desire, I, order-bearing,
Make my own heart joyful, with these words:—

Thou saidst:—"That whoever, in sorrow and affliction,
"Offers prayer,—I will make him one whose prayer is answered."

Since I know Thee (to be) the Releaser of the helpless,
How shall I not call upon Thee, in this helplessness?

Yes; Thy work is slave-cherishing;
My work is devotion-performing.

I have become battered,—nay shattered, to such a degree,
That every wind takes my (vigorousness) senses.

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77 The soul is immortal, as the blessed Kurán says—
As long as I am, Thou art with me

78 In the second line, "sar zadan" signifies—koshish-i-kamál kardan. The student should observe the force of "yá" in "ráhe" and "sare."

82 Compare this with—
Come unto Me all ye that labour and are heavy laden, and I will give you rest. The Bible, Matthew, chapter 11, verse 28.

85 "Ábádí" signifies—jam'íyat-i-hawass, the collection of the (5) senses.

Thou art He, who givest me release from being shattered,
And if Thou shatter, Thou givest me the preserving substance.

In that midnight (the darkness of the grave), when I seek shelter from Thee,
By the moon-light of Thy grace, illumine my path.

Preserve me from the plunder (of devotion) of the highwayman (carnal lusts or devils);
Make not the heart of the enemy (Shaitán) joyful over me.

That evil (of time) in respect to which I am impatient,
O Thou far from injustice! keep far from me.

Cause me to attain first to thanks, then to wealth (good
90 health);
Give me first patience, then distress (ill-health).

If Thou make me afflicted in affliction,
Give me first patience, then the affliction.

If Thou shatter me, or if Thou place me in the rack,
(And) wish (me) the handful of the (collected) dust,—ask the (scattered) dust of me.

By the dispersion (of my elemental parts) I may fall out of myself (collapse);
(But), I will not fall out of devotion to Thee.

86 "Mumiyá" signifies—háfizu-l-ajsád; 'araku-l-jabál.

It is said to be the water of a fountain, like to congealed pitch, found in some of the cities of Persia.

92 "Khák" signifies—dust in a collected form.

"Gird" signifies—dust in a dispersed form.

93 In both states (mentioned in couplet 92), I may, by the dispersion of parts, fall out of myself (collapse); but I will not depart from Thy service.

In every state, I will be Thy praise-utterer, and consider Thee my Lord.

The key (of the knowledge of God) became lost to the
Inquirer (the worldly sage), for the reason,
That he regarded Thee, with his own power (of thought).

94 The person, who regards Thee by Thy (grace),
Rends in pieces the foolish pages (of philosophy, and disregards them).

Save by Thy (grace), it is not possible to find Thee;
It is necessary to turn the rein from every door (of infidelity).

Thus far, (my) vision is (by Thy grace) the Stage-Recogniser;
When Thou advancest beyond this, terror (at the Majesty of God) comes to the heart.

I have entrusted to Thee, my own capital (of endeavour);
Thou knowest the amount—less, or more.

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94 The sage who, by the light of Reason, desires to find God and with limited comprehension pursues his way,—is in the whirl-pool of straying from the path of safety If with Thy vision (as is the way of the Prophets, peace be on them!) he had looked at Thee O God! he would have reached Thee

97 My gaze is by Thy grace the road-finder, for going aside or transgressing or choosing the path of one's own endeavour is path-losing.

If "biguzarí" be written with "yá,e khitáb," the couplet will read:—
The gaze of the holy traveller is the road-recogniser up to this abode, to which it is not possible to go save by Thy Grace, if thou advance beyond this and go by thy own endeavour, terror at the Majesty of God comes to the heart

98 Thou knowest whether the good deeds are in excess, or the bad. Nizámí here relies on God's mercy.

# CANTO II.

## On Prayer to God Most High.

1 O great-One! O greatness-Bestower! I am friendless;
Thou art my aid-giver and aid-arriver.

I brought, at first, nothing from the house (the mother's womb);
Thou gavest; all my property (person) is Thy property.

Since Thou madest my lamp (heart) light-possessing (by the Faith of Islám),
Keep far from me the wind (of calamity) of torch-extinguishers (Devils and Jinns).

Thou gavest me (in this world) powerfulness as to sowing (good deeds);
Give me (in the other world) fruitfulness of what I sowed.

5 The hill (of desire) is lofty, and the torrent (of the vicissitudes of the world) rude;
Twist not my rein from the true path.

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3 "Mash'al kushán" may signify—Lust or Satan Or it may mean—certain infidels who, casting their daughters' garments into a room in which the torches have been extinguished, bid their suitors enter and bring them out

Each one taking up a suit becomes the husband of its owner.

The second line may be rendered—

Keep far from me fleshly lust that is the extinguisher of the torch of Faith

5 "Ráh-rakht" signifies—ráh-i rást, síratu-l-mustakím; asp.

(The path of the world is difficult), for the hill (of its vicissitudes) is lofty, and the torrent (of its affections) swift

Turn not the rein (of my steed) from the true path (to the next world).

Again—

From the path where my steed crosses in safety, turn not my rein from Thy grace.

Let me pass over this torrent-place (of the world), in such a way,
That this torrent (the world) may not shatter the bridge for me (in the sea of Sin).

Render not punishment; I came pardon-seeking:
To Thy Court, I came black of face (sinful).

Turn to white (cleanse) my (face) black (through sin);
Turn me not hopeless from Thy Court.

Of my constitution which from dust Thou createdst,
The pure (soul) with the impure (body) Thou mixedst.

10 If in constitution, I am good; or, if I am bad,—
Thy decree decreed this form (of goodness or of badness) on me.

Thou art our Lord; and, we are slaves (to Destiny);
By Thy power, we are each one alive (as to good or to bad deeds).

To the Beholder (the Seer)—whatever is created
Gives a token of the Creator.

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"Pul shikastan" signifies—gharḳ kardan.

| "Pák" here signifies— | "Ná-pák" here correspondingly signifies— |
|---|---|
| rúḥ-i-insání, man's soul | jism-i-insání, man's body |
| áb-i-maní, man's seed | khún-i-ḥaiẓ, menstruous blood |
| khair, goodness | sharr, wickedness |
| 'ibádat, adoration | gunáh, sin |
| dil, heart | nafas, flesh |

O God! my body, which in truth is dust, Thou didst, in this way [illegible] from the unclean seed of man, Thou didst make the pure [illegible]

My vision (the heart) is the place of beholding Thee:
By it, how may I not behold Thy path (of Lordship).

By whatever is made, I behold Thee;
For, Thou art the Maker; it (is) the thing made.

In the opinion of people of wisdom and judgment, form
Is a guide to the Painter (God) of the form.

From me to Thee, many a stage intervenes;
It is not possible to find Thee, save by Thee (by Thy grace).

The foundation (creation) that is in the sky and the earth,
Is at the limit of human thought.

Thought is the guide to the measure (of its own understanding);
It brings not forth its head (proceeds not) beyond the limit of measure.

The hand (of understanding) reaches to every degree as far as
The limit of that degree terminates.

When the limit of created things accepts finality,
Other borders (limits) remain not in the imagination.

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13 God looks at the heart, not at man's outward form.
The heart of the Faithful is the place of God's heart.

17 "Zamín" signifies—zamí, from zam coldness and ín affinity. The Orientals say that the earth is essentially cold. In couplets 18 to 21, the poet discourses not of ma'rifat-i-'awám, but of má'rifat-i-khwáss.

18 In things comprehended, limited, and encompassed,—thought exercises sway; in matters unlimited, it has no power.

Thought reflects not more than this:—
"Thou (O God!) art not related to existence; nay, beyond this!"

O my well-wisher (God)! keep me in that way,
That my path may be towards rectitude, (so that)

I may choose a road that at the end of work (time of departing),
Thou mayst be pleased and I (may be) safe (from sin).

Within creation, not a remedy is mine save this—
That I turn not my head from that written on the forehead (Destiny).

(That) in supplication (to God), I write a line (of my own salvation),
Authenticated by the signature of the Prophet (Muhammad).

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21 The ascent of thought is not beyond this that it should say:—

Thou (O God!) art not of the species of created beings, who are of the stage of change.

Nay! Thou art external to (beyond) this stage; for the qualities of eternity without beginning and eternity without end are inherent in Thy nature.

With a flavour of Sufiism, the poet says:—Thy existence is not in truth:—

Ḥuṣúl va kun—coming forth and making, which is the necessity for the existence of existing things.

Nay Thy existence is—ẕátí va ḥaḳíḳí—original or essential which is more; for the existence of existing things is full of Thy existence.

22 The first line may be—Prevail on me, in that matter.

25 With supplication and importunity, I write a line in praise of God Most High; and that writing is sealed with the Order and the Decree of the Prophet (on him be peace!). In regard to that writing, there is evidence of four persons (see Canto iv., couplet 67); and hence it has complete credence.

(That) I bring up evidence in respect to it from the four friends (of Muhammad)
—A hundred praises be on all four !—

(That) I keep, as my Soul, that writing of beauty (and warrant of Salvation),
Like an amulet (against enchantment) concealed on the arm (of my Soul).

In that judgment-place (of the Resurrection), like a sharp sword (fearful),
Which is the place both of judging, and also of springing up and rising (from the grave).

When the Writings (of deeds) go flying towards the man (or woman),
(That) I open the fold of that writing (of supplication of mine, sealed by the Prophet),

30 (That) I show it (to Thee) saying :—" Since Thou truly enforcest command
" Issue the order on (agreeably to) this (my writing) ; and that other (of justice) is Thy order.

---

28 "Dávarí-gáh" is a place of justice. The comparison between it and a sharp sword is, on account of its being the place of separation between the true and the false ; or, because the bridge, "Ṣiráṭ," which is narrow, is there situated.

"Rust-khez" agrees in form with guft-gú, shust-shú ; but unlike these the two parts spring not from the *same* root, though they ultimately have the same meaning.

"Khez" has not its true meaning but that of paidá shudan as—

Fulán shahr ḥusn-khez ast, = ḥusn-i-bisiyár az ánjá paidá mí shavad.

The first "rust-khez" may signify—the name of the judgment day or the assembly of souls ; and the second, the description of it, or the assembly of corporeal forms.

"Rast-khez" signifies—
kiyámat
rustagárí
ṣalḥ paidá kunanda
rasta-khez

"Rust-khez" signifies—
kiyámat
bar-khástan az ma'ná
rustá khez
nau khez.

30 See couplets 25, 26 and 27.

" My hope is, beyond limit, in Thee;
" Turn me not hopeless from thy door.

" Although, I have urged the steed (of endeavour) beyond my strength,
" I have remained half-way, on the path to Thee.

" Bring down my cradle (body) to Thy own Court,
" Turn (it) not from Thy path (by so much as) a thread.

" On my part, seeking (the path of Safety); on Thy part, road-showing;
" (On my part), the being ready to die (by intensity of endeavour); on Thy part, life-strengthening.

25 " Since Thou adornedst my market (of external and internal excellences), without my being existent,
—" By that custom and regulation, which Thou desiredst,

" Take not the painting of embellishment, from my splendour;
" Give me a portion, from the treasure of forgiveness.

" What wishest Thou from me, with so weak (dusty) an existence?
" Non-existent, I was at first: even so consider me.

---

23 The travelling of the holy traveller is of two kinds —
*a.* Sayr ila Allah, "travelling up to God," so that the traveller comes forth from his human affections, and is attached to those Divine.
*b.* Sayr fí Allah, "travelling in God," so that the traveller is immersed in the Divine essence.

The first line signifies the completing of (*a*), and the second the non-completing of (*b*.)

24 The second line may otherwise be rendered—
Turn not the cord (of the rein of the steed of endeavour) from Thy path.

25 Since, without my being existent, Thou adornedst my market; and brought'st me forth from my non-existence to existence; and gavest me splendour . . . .

The first line may otherwise be read—Without my endeavour.

" Since Thou castedst a glance (of favour) on me, drive me not away;
" Since Thou cherishedst (me) strike not the whip (of Thy wrath) upon me.

" Thou gavest me lofty rank (independence),
" Seize Thou my hand (aid me) in this foot-tied place (the world).

40 " Since Thou gavest me the (spiritual) fame of the renowned ones (of God),
" O Ruler of Rulers! give me justice (that I may be independent of the world).

" The head, on which Thou placedst the Crown (of external and internal excellence),
" Cast not down, at the foot of every mean one of the road (the worldly one).

" The heart, which became Thy secret-keeper, at Thy door,
" Keep from beggary at every door (in this and in the next world).

" Make my deeds good, like Thy own conduct;
" Act not with me as befits my (sinful) conduct.

" In this (Thy) lofty Court, Nizámí
" Brings only Mustafá (the Chosen One, Muhammad) the intercessor."

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38 The second line means—Make me not disgraced; none strikes Thy cherished one.

39 In Thy mercy, look; and behold not my sin.

40 Of just Rulers, God is most just. It is violence, therefore, to seek honour from the Rulers of the World. Ask God.

# CANTO III.

## ON PRAISE OF THE LORD OF PROPHETS (MUHAMMAD)—BLESSING AND SALUTATION BE ON HIM!

THE special messenger of the Omnipotent;
The arriver of the "strong-proof" (to the people of the world):

The most precious crown of noble ones (those accepted of God);
More precious than man-born ones:

—Muhammad! (from) eternity without beginning to eternity without end, whatever is
Was designed for the embellishment of his name:

A lamp,—in which is the light of (man's) vision;
In which, is the splendour of all creation!

The Surety-holder of the world,—white to black;
The Intercessor, on the day of fear and hope (the judgment day):

1 See the translation of the Ḳurán by Sale; and the "Life of Muḥammad," by Sir William Muir.

"Hujjat-i-ustuwar" signifies—the glorious Ḳurán, the strong argument as to the truth of Islám, the miracle of the revelation of which will last till the judgment day.

The special messenger is mentioned in couplet 3.

4 "Parwár" here signifies—roshaní; partav-i-núr. In dictionaries this line is quoted as a proof of its being used in this sense.

5 "Siyáh ta safaid" may signify—Bad and good; night and day; all things, as—siyáh tá sapídí raftam ba tegh.

"Zamán dar" signifies—kafíl; matakaffil.

A tree! (nay) the straight cypress in the garden of Religion;
Earthly, in root; heavenly, in branch:

The place of pilgrimage of those possessing pure-origin Angels and Prophets);
The Lord of Beneficence to the produce-devourers of the dust (men):

A lamp, whose light, so long as it was not kindled,
—Light was far from the eye of the world:

The blackness-giver to (the adorner of) the mole of those of the house of 'Abbás (the Faithful);
The whiteness-remover (by the antimony of Islám) from the eye of Sun-worshippers (the infidels):

The lip, more welling with the water of Immortality than the breath of 'Isa;
The body, more black-clad than the Water-of-Life:

6 Of Muhammad, the purified body was of dust; the pure soul, of the sky, or of the sublime Universe.

The second line may be—

An earth in root (origin); a heaven, in branch.

9 Touching a mole with black colour is supposed to increase its beauty.

"Sapídí" signifies—a disease (whiteness) of the eye, which causes blindness.

'Abbás was the son of Muhammad's uncle, and the ancestor of the black-clad 'Abbás-i-khalá,if, who reigned A.D. 749–1258, when the khiláfat came to an end.

Since "khál" signifies cloth of Yaman, the first line may be—

The blackness-giver to the Yaman-raiment of the house of 'Abbas.

10 "Bád" here signifies—the breath of Jesus, whose intrinsic quality (the Muslims say) was the raising of the dead to life and the curing of disease.

Muhammad is said to be black-clad, by reason of veil and screen.

The Water of Immortality is situated in a dark land called "*the Darkness*." See Canto lxix.

The sky his victual-tent pitcher on the earth,
*The earth (in boasting) his five prayer utterer to the sky :

The (house-) column from (being) his support became wise,
The moon, by his finger, became finger-shattered :

The Rulers of Rúm and Ray, his tribute-bringers .
Kisra (Khusrau) and Kay sent tribute to him :

11 "Panj naubat" may signify five things used in the time of joy—

duhul, the drum — ná,e, the fife
damámat, the small brass drum — tás, the drum
tambak, the trumpet

Or it may mean—"namáz-i-panj gána," the five daily prayers of a Muslim, the uttering of which reverberates from sky to sky.

At the door of the Monarch Sanjar, they used to beat five drums; before his time, four only.

"Chár-ták" is a blue coloured tent (in Hindústán called "ráwtí") with two upright poles and one ridge pole, used as a kitchen.

"Khíma afgandan" signifies—

Khíma farúd áwardan, to lower (strike) a tent.

Khíma bar pá kardan, to set up (pitch) a tent.

12 In his own masjid, at Madína, Muhammad used to lean against a column and give directions to his "companions." When, a pulpit being built, he left the column, it began (through pain of separation) to lament. Muhammad, taking it in his arms, consoled and hushed it into silence. This story is related in detail in the book of Prophecy, as one of his miracles, because the lamenting of a stone proves that it became (by Muhammad's blessing) possessed of sense. The spot is now marked by a stone column called "El Mukhallak." The pulpit was made by one Banu, two cubits long, one cubit broad, with three steps, each one span in height. Muhammad used to sit at the top. See "Burton's Pilgrimage to Makka," pages 229 and 247.

"Angusht kash" signifies—

shák shud, shattered — angusht kashída, finger-drawn
nábúd sákhtá, made non-existent

It is said that, at Makka, Muhammad struck the moon in two halves. —See Clarke's translation of the "Bustáu of Sa'dí," page 10.

13 Ray (built by Alexander the Great) is the capital of Persian 'Irák.

"Rúm" is an indefinite name for the region west of the Euphrates as far as the shores of the Euxine and the Mediterranean.

"Kay," signifying king of kings, was given to four monarchs—

Kay Kubád (Dijoces); Kay Khusrau (Cyrus); Kay-Ká,us (Cyaxares); Kay Luhrasp (Cambyses, or Smerdis the Mage).

An Ocean! what shall I say?—Like the Cloud, the rainer,
In one hand the jewel (of the Kurán); in the other, the sword (of slaughter of infidels).

With the jewel (of the Kurán), the world adorned;
With the sword (of slaughter), justice for the religion (of Islám) sought from the world.

If the Watchman (the King) draw his sword against (anyone's) head,
The point of his sword takes crown and diadem.

When he (Muhammad) presses his foot (is resolute) to take the enemy's head,
He transports to the (person's) head a sword that he drew not against his head.

A coat (made) of two worlds (this, the lining; and the next, the covering) they stitched together;
And from those two (worlds) gathered decoration.

When that resplendent coat became his place (Muhammad's covering),
It was less than his stature by a span.

On his stature, which God has adorned,
Verily He has desired the Divine adornment.

17 Couplets 16 and 17 form a "kit'a-band.

If the watchman of the kingdom had drawn his sword against anyone's head, he would have cut through crown and diadem. But Muhammad, by purpose alone, without drawing his sword, cut off, from afar, his enemy's head.

18 "Afrokhtan" is a mistake of the scribe's for "andokhtan."

19 "Mulamma'" may signify—two-coloured. The colour of this world is ugly; that of the next, lovely.

"Daste" signifies—shabr; wajab.

The first line may be—

When that resplendent garment became his *little* coat.

20 Muhammad's stature was worthy of decoration appertaining to God, rather than of that appertaining to two worlds.

In the beginning of the work (of Creation), he was the key of liberality (of God);
By him, the locks of many citadels (of infidelity) opened.

By him, plenteousness at the scanty feast;
The evidence of the stone as to his miracle.

The Sultán empty of hand (austere), wool-wearing (world adornment—abandoning).
Submission buying, and Royalty selling:

On the night of swift flight,—by his decorated garment,
Embellishment to the skies:

22 The word "feast" may refer to the feast of Islám. In past times, through the influence of the infidels, few were in the religion of the prophets of Islám. At the time of the embassy of the prophet, the feast of Islám acquired greatness by his auspiciousness.

Or it may refer to this.

One day a person invited Muhammad to a feast at which the victuals ran short. By the blessing of the prophet, the scanty food became abundant to such a degree that all ate to satiety and yet there remained. It is said that one kid (halwán) sufficed for nearly three thousand persons.

The story of the stone is this:-

Abú Jahl (on him be curses!), secreting some pebbles in his hand, came before the messenger of God and said:- "If thou knowest what is in my hand, I will become of thy religion, and never again practise infidelity."

The prophet said:- "If what is in thy hand gives evidence to my prophecying, what wilt thou?"

He replied:—"This will be more wonderful than that."

The prophet said:- "In thy hand are some pebbles."

The pebbles shouted saying:- "Muhammad is the true prophet and only messenger!" or they recited the Kalima-e shahádat.

The accursed Abú Jahl, hearing this evidence of the pebbles said:—"Thou art a powerful magician who hast caused stones to speak."

23 Muḥammad put away the title of king, and took up that of slave to God.

"Pashmína-posh" may signify—the woollen garment, which was the raiment of Ádam, the father of mankind, and of the prophets.

24 "Shab-i-turk-táz" signifies—the night on which Muḥammad ascended to Heaven. See Canto 21, couplet 70.

The Turkomans used to assault on a *dark* night.

"Mu'arraj" signifies—a decorated garment (not in the dictionary); "Mu'arrij" signifies—a ladder-ascender; "Mu'arrajgar" signifies—a decorator; "Mu'arrajgarán-i-falak" signifies—aflák-i-haftgána.

26 The (great) Night (earth's shadow) only a shadow of the canopy (of honour) of his ascent;
And the (lofty) sky, only a step of that (his) ladder (in search of propinquity to God).

---

"Jiráz" signifies—a golden shaft, on which they hang a banner.

The sky itself is both a garment decorated with stars, and also a decorator of its own decoration, by Muhammad's ascent.

On the night of excursion and swift flight (to Heaven) of that Prophet who reached near to God and gave decoration to the heavenly beings, his decorated garment became (by his great exaltation) a golden shafted banner for the Heavens.

"Mu'arrajgarán" may signify—the angels, the stars, the attendants about the throne of God—all of whom are "ascenders."

The couplet will then be—

On the night of swift flight—by his ascent (to Heaven),
Embellishment to the ladder-workers (angels, stars, attendants) of the sky;

but this rendering is not so appropriate.

# CANTO IV.

## THE NIGHT OF THE ASCENT OF MUHAMMAD, THE CHOSEN ONE (PEACE BE ON HIM).

1 A night that made the sky assembly-adorning (resplendent with stars),
The night, through the splendour (of the stars) laid claim to (being) the day:

The canopy (the seventh heaven) of seven kings (the seven planets)—the throne;
The jewel (of the stars) arrayed in (its own) silk of Chín (the azure sky):

---

1 As the couplet stands, rá is understood after asmán. Otherwise the first line will be:—

A night,—which the sky madè assembly-adorning (with stars).

For a curious account of the "night-journey" see:—Prideaux, "Life of Mahomet," pp. 41–51; Muir's "Life of Mahomet," ii., pp. 219–222; D'Herbelot, Art. "Borák"; Lane, "Modern Egyptians," ii., pp. 225; The Kurán, Sura XVII.

Of those green wearing (angels and Húrís) of the garden of Paradise, the chief (Rizván, the porter)
Adorned with verdure the sowing and the sown-field :

(On such a night) Muhammad—who was the Sultan of this cradle (the earth),
(Who) was heir-apparent of so many Khulafā (prophets)—

Opened the mouth of the musk-bladder (of his body) in the temple of Jerusalem ;
Placed his head at (went to) the marge (of the sky), from the navel of the earth (Makka) :

Gave himself freedom from the bond (affections) of the world ;
Became intimate in friendship with the bearers of God's throne :

Bound up his chattels (departed) from this street (the world) of seventy paths (many sects),
Tent pitched at the seventh Heaven :

Heart disengaged from the work of the nine closets (amorous affairs) ,
To the nine closets of the sky (the nine Heavens) hastened :

He leaped from this dome (lust of the world) of four shackles (elements) ;
Urged to the lofty seventh sphere his steed !

A Burak—the hastener, lightning-like, beneath him,
His housings, like the sun, bathed in light :

---

5 "Sar-i-náfa kushadan" signifies—mu'attar kardan, to beperfume.
"Sar-i-náfa" may signify—
Muhammad's mouth, which, at Jerusalem, opened in discourses and words of the prophets.
"Náf-i-zamín" signifies properly—Makka or the Ka'ba; but it may here mean Jerusalem.

From Makka, Muhammad went to Jerusalem; he perfumed it with his corporeal odour; and thence went to the skies.
The perfume departed not for three days.

A star, Canopus, in the zenith of Arabia (Makka) shined!
From him (Burak), the perfumed leather of Yaman obtained colour:

A body of silk (soft)! nay, a hoof of pearl (rounded);
A mover (smooth and swift) like pearls on a silken thread:

11 The star, Suhayl, begins to rise from the south of Yaman, when the sun is in Leo; (the beast) Burák is likened to it. Adhím is a perfumed leather (bulghár) of Yaman which by the rays of Suhayl acquires a red colour and an agreeable perfume. The phrase, perhaps, refers to—
The bringing of the faith of Islám to Yaman.

12 Burák was silken as to body, silvern as to hoof; and to such a degree swift moving that nothing could equal him.

Jalalu-d-dín in his commentaries on the Kurán thus reports from Muhammad's own declarations—

I came riding on Al Burák, an animal of a white colour, greater than an ass and smaller than a mule, with cloven hoofs: and he bore me until I came to the Temple of Jerusalem, where I fastened him to the ring to which the prophets of old fastened him.

The author of the Mu,árija-l-Nubuwat says:—

Then I beheld an animal standing larger than an ass, but less than a mule; the face resembling that of a man, and the ears those of the elephant; his feet like the horse's and his neck like the camel's; his breast as a mule's, and his tail like a camel's; his legs those of the ox with cloven hoofs. On his thighs he had two wings; when these were expanded they included between them all from east to west, and when he drew them in they fitted close to his side.

When Jibráil (on him be peace) on the night of Muhammad's ascent wished to bring a beautiful and graceful steed from paradise, the Angels refused. Hence for Muhammad's riding he chose Burák, the meanest of all the steeds in Paradise.

Burák said:—Where takest thou me? On hearing Muhammad's name, he became greatly pleased and came forth; but at the time of mounting he delayed and besought a covenant with the prophet, saying:—

In the plain of resurrection be pleased to ride me for the sake of interceding for the people.

The prophet consented.

Some say that Burák refused to let Muhammad mount till he had interceded with God on his behalf.

They say that "lu,lu sham" (a flower beautiful and soft) should be substituted for "lu,lu sum." The first line will then read:—

A body of silk! nay the (delicate flower) lu,lu sham.

Not a (musk-) deer,—yet a navel, full of musk;
Teeth, deer-like, pearl-studded.

Of more pleasant rein (action) than that which comes into the imagination;
And of more swift motion than that which the arrow has from the bow.

The imagination (of the Sage) loftily moving, the swiftest hastener,
Remained seventy paces behind him (Burak).

For world-subduing, angel-like (in power);
Not a World-Subduer; but, a World-Bearer (Muhammad-Bearer).

That night, why became he intoxicated with his (mean) night-colour (blackness)?
(Because) such a great night-lamp (Muhammad) came, like the moon (swiftly), to his grasp.

13 "Náfa" here signifies Náf, há being redundant, as Khána for Khán.

Even as the deer's mouth is full of teeth, Burák's mouth was set with pearls and jewels.

In the Pahlavi language, dandán-i-áhú signifies—Asmán, the sky.

The second line would then read:—

The beast Burák was adorned with pearls, as the sky with stars.

17 The first line puts a question; the second gives an answer.

"Shab rang" signifies—A black jewel of *little* value called shaba; a black horse called Kumayt; a flower black and yellow; a thing of little value.

Shab chirágh signifies—A beautiful jewel of *great* value from the island Bahrayn, which at night kindles like a lamp.

Of all the heavenly bodies, the moon, "the courier of the sky," is the swiftest mover.

Notwithstanding his night hue, or blackness (which is a mean colour), that Burák became pleased with himself, saying:—"O happy Fortune of mine that on a mean steed like me that Prophet (Muhammad), come (swiftly) like the moon, will sit!"

Again—That Burák of night hue, in the darkness of night became intoxicated (joyous), and had no thought of the darkness and went straight; because the jewel of the lamp (Muhammad) moon-like all luminous came to his hand.

He so proceeded that, from the impetuosity of his pace,
His being at rest surpassed his being in motion (so that none knew of his going):

He extended his pace to vision's limit (such was his stride)!
Verily he placed his own foot on vision.

The Prophet, on that Khatlan steed, the road-traveller,
Brought forth dust from (trampled) the cystalline sphere (the sky).

Both he (Muhammad), the road-recogniser, and also the steed (Burák), the road-traveller;
O excellent steed! O excellent Rider!

When, from this monastery (of the world) he attempted the door (of the sky),
The sky, by his hand, made fresh its patched garment (of Faith).

For him, the blackness of the sky became a rose-garden,—
For him, the luminous ones (the stars) luminous of eye become.

That Burák, notwithstanding being of little value, became, by Muhammad's riding, joyous and leaped, saying:—Yes; a priceless night jewel, like the shining moon, has come. For when the mean beggar finds a priceless jewel he becomes joyous; and from much joy, his foot comes not to the earth

The first line may be rendered—That night-grazer (Burák) became intoxicated with his night colour.

The couplet may be—

That night,—with his (mean) night-colour, why became intoxicated
That great night-lamp (Burák), come (from Paradise) like the moon (swiftly), to the hand (of Muhammad)?

18 The fowl so long as its flight reaches not the limit of swiftness, beats its wings; but when it reaches the height of flight, it beats not its wings and shows no motion.

20 Khatlán is a district in Badakhshán, famous for its breed of horses.

"Gird bar áwardan" here signifies—lakad kob sákhtan, to kick; pá,e mál kardan, to tread under foot.

22 "Khirka rá táza kardan" signifies—

Libás-i-tázagí yáftan; khirka,e khiláfat va naumurídí yáftan.

In every sky is a door.

Within that screen, (God) that was free from stain,
It is not proper to go, skirt dust-stained (with sin).

25 He first came to the Ocean of seven stars (the seven Heavens);
Washed his foot in the seven earthly waters:

Let go his chattels (human qualities) on the stars (the seven planets);
Gave the cradle of sleep (of carelessness) to the moon.

Broke after that the pen on (entrusted writing to) Mercury (the Secretary of the Sky);
—For the one, who can neither read nor write, takes not up the pen—

Gave the smiling (open) countenance of disposition to Venus;
Gave, thankfully, a round cake (orb) to the Sun:

---

24 It appears that Muhammad's ascent to the throne of God was in the spirit, not in the body. See couplet 51.

Couplet 25 appears to contradict couplet 24. Nizámí's custom is first to mention the abstract (khulaṣa) of the tales (kiṣaṣ), by way of summary (ijmál) and afterwards to work out the details.

See Canto xxiii, couplet 18; xxiv 71.

25 "Haft-áb-i-khakí" signifies—bihár-i-sub'a-i-akálím-i-sab'a, the seven seas of the seven climes.

Each of the seven Heavens (like to a sea) is the place of one of the seven planets; every star in it is like unto a pearl.

The second line may be—

(a) He washed his dusty foot in seven waters.
(b) He washed the dust of his foot in seven waters.

26 The first line gives the summary of the details mentioned in couplets 26 to 32.

The moon, in waning and waxing, has in tropical climates the form and the position of a cradle. Hence, Muhammad is said to have given it a cradle.

The effects of the moon in producing sleep are well-known; since it is the "courier of the Sky," it often sleeps not.

27 Muslims call Muhammad, who could neither read nor write—Nabíy Ummíy, the Illiterate Prophet.

"Kalam shikastan" signifies—pesh kash kardan; guzashtan-i-ṣifat-i-kitábat.

28 "Nahed"=Zuhra=lu,lu,e falak, Venus; or the pearl or the minstrel of the sky.

"Ṭalák ṭabi'at" signifies—

Kushádagí,e ṭab'; imbisáṭ ki mukṭaẓí,e ṭabí'at-i-basharí ast.

3

Gave the fire of his own wrath to Mars;
—Because, anger went not farther in that path (to God's throne).—

30 Let loose self-adornment on Jupiter;
Fixed another signet-stone on his ring (of command):

Gave the blackness of the book (of human letters) to Saturn;
Took only the pure jewel (of his own purified Soul) with himself:

Prepared for every stage (constellation) a present (of his corporeal qualities),
To such an extent that, with a heart alone (purged from dross), he remained.

The souls of the Prophets his dust become (followed in his rear);
Each one hand-fixed (in attendance) in his saddle-strap.

He urged—height on height, mountain on mountain;
Caused his steed to leap (from) hill to hill.

29 Mars is called—turk yá jallád-i-falak, the soldier or the executioner of the sky.

30 Jupiter, the judge of the sky, is self-adorning and self-fashioning. For a judge it is proper to bind the turban and to display pomp.

The second line may be—

Jupiter fixed another signet-stone on his ring (of command).

31 To Saturn he gave the arts of reading and writing (external arts).

32 "Nuzul" may signify—tuhfa, a present. If it be so, couplets 26 to 31 will stand as they are. If it mean—food, etc., provided for a *guest*, Muhammad must be regarded as the *guest*, not the host, of the seven planets. The first line of this couplet will then read—

Gave up (abandoned) the gifts (presented to him by the seven planets) at every stage.

In this second rendering there is a difficulty—

"Ba chíze pardákhtan" signifies—to be engaged in a matter.

"Az " " " —to be disengaged from a matter; to abandon it.

Hence, "ba nuzule pardákhtan" will signify—to be engaged in arranging a present.

34 "Kamar," "koh," "girewa," each here signifies—the sky.

Muhammad's ascent was made in such a way, as a lofty hill on another hill climbs. He passed from sky to sky, till he reached the throne of God.

In message-service for him, Khizr and Músa running;
What shall I say? Masíha (the Messiah) running in his suite!

In the limit (of time), in which they express a breath;
Nay; in which they express a single eye-torment (eye-twinkling),—

He passed beyond the roof of the sky;
(And) folded the leaf (page) of earth and Time.

From the speed of his motion,—saw not
Any of those around him, his dust (of flight).

In that excursion, from his arrow (Burák) full of power,
The sky remained behind many bow-shots.

In far observatories (the lofty heavens), his (luminous) body wove
Upon the spirits, bodies (garments) of light.

35 It is said that—Jesus proceeded on his own ass. Hárún was the eldest brother of Moses.

36 Three renderings are given—

Na bal chasm-zakhme
„ yak „ „
„ dam balki chashme.

"Zakhm-i-chashme" signifies—ásíb-i-chashm, eye-calamity, fatal misfortune.

37 "Zamán" signifies—the space between earth and heaven, the field of day and night.

38 When a man runs swiftly on the tips of his toes he raises no dust.

39 See Canto iii., couplet 24.

"Partab" may signify—a featherless arrow that falls farther than a feathered one; powerful.

The first line may be—

In that excursion from his arrow (body) full of power.

40 "Raṣad" may signify—information-takers, who sit at the head of the road; the place of their sitting; a lofty platform which the sages of past times built with a height of seven hundred yards (gaz) on mountain-tops, whence they viewed the rising and the setting of the stars, and other heavenly actions.

In that road (of excursion) void of the path of wandering,
Both his load (of self) and his steed (Burák) left.

The angel Jibrá,il, by his path, wing-shed (impotent);
The angel Isráfíl from that contest (of swift flight) fled.

The abode "Rafraf" (of Israfil), by farsangs passed;
He made rhythmical sounds (in praise and prayer) in that (higher) screen.

From the door of Jibrá,il's abode to the pillar of God's throne,
Step by step, the carpet—his purity cast.

45 He passed beyond the council place of the bearers of God's throne;
Came to Daraj, and travelled (completed) the stage.

The region of sides (dimensions) reached the limit (ended);
The cutting (ending) reached the compass of Time (God's throne).

The earth-born-one (Muhammad), to the sky hastened,
Earth and sky hurled back:

41 "Be ráh az áwáragí" may mean—
A road far from confusion or wandering;
" in which is no path of wandering,
" which is roadless, or in which travelling is difficult.

43 "Rafraf" may signify—a valuable couch or a decorated litter, which appeared after Burák was left at the Sudratu-l-Muntaha (Jibrá,il's abode), and on which Muhammad ascended to God's throne.

One farsang=3 karsh=6 miles

44 "'Uṣmat" signifies -tanhá,í va tajríd.

The second line may be—
Step by step, the Carpet of Purity, (God) cast.

45 "Daraj" may mean a place in Paradise, the splendour of God.

Having travelled all the stages, Muhammad reached the precincts of God's throne.

46 When Muhammad, beloved of God in eternity without beginning, approached the throne of God, dimensions of space ceased, and the compass of Time terminated, because the sides ended in Heaven's convex surface.

Caused his solitary journeying (free from corporeal affections) to reach to such a place,
That of his existence naught remained with him.

When he became a dancer (traveller), in the path of non-existence,
He came out from his own existence.

50 In that circle of revolution of its path,
From (by) his head (-place), appeared his foot-place.

Boldly, he travelled that path (by God's throne) without nadir, or zenith ;
—For, in a circle, is neither highth nor depth.—

They (the ministers of Fate and Destiny) uplifted the veil of (God's) majesty ;
They made the closet (God's throne) void of strangers (angels and spirits).

In that place, in which thought has seen no place,
Prayer (came) from Muhammad ; and acceptance (of prayer) from God.

A voice that proceeded without the agency (of the tongue) he heard,
The countenance of God, fit to be beheld,—he beheld.

48 The second line means—In observing the majesty of God, he became senseless.

49 "Nístí" signifies—lá makán ; faná fi lláh.

This couplet explains couplet 48.

Couplet 48 describes the passing away of lusts and human qualities ; couplet 49, the passing away of possible existence (hastí-i-imkání).

50 In the first line o refers to dá,ira ; in the second it refers in both cases to Muhammad.

When limit remained not, sublimity and profundity [zenith (fauk) and nádír (taht)] became one, and difference between the motion of hand and of foot ceased.

When he passed beyond the skies, depth (zer) and height (bálá) became one ; and so beginning and end. See couplet 41.

For the use of the word "highth," see Mason's "English Grammar," 21st edition, page 125.

Of the Presence possessed of majesty (God)—he beheld so much that
Neither was side on that side, nor (external) form on this side.

His body, all eager like the narcissus become,—
A single thorn (prohibitor) around him wandered not.

In that narcissus-form, which that garden (Muhammad) had,
Perhaps his eyes possessed the collyrium of Mázágh!

He passed by the tray of intimate friendship (with God);
He both enjoyed; and, also, made the gift (of Islam) to us special ones (true Muslims).

His heart took the splendour of God's grace;
Behold the great orphan (Muhammad)—what sovereignty he seized!

Towards the earth, he came face-illumined;
Every science of divine philosophy learned:

Went (to God's throne) and returned, in such a way,
As comes into the imagination of none.

From the impetuosity with which, lightning-like, he measured the road (travelled),
The heat of (arising from) his sleeping departed not from the sleeping-place.

55 With the eye of the head, not of the heart, Muḥammad beheld God's Court, sideless, formless. In the Makhzanu-l-asrár, Nizámí says—

With the other eye Muhammad gazed;
Nay, he saw by that (eye) which he had in his head.

That side refers to God; this side to Muḥammad, whose body was all light.

56 The narcissus, whose body is all eye, has no thorn.

57 "Ḥaraf" signifies—trat.

The blessed Kurán says:—"The Prophet's eye looked not at any other thing and committed not disobedience. All things glanced at the Prophet; but he regarded none save God.

The spirits gazed so much at Muḥammad that he became of narcissus-form (all eye).

Of the night—I know not what the state was.
Was it a night; or, indeed, was it a year?

Since it is possible that, in a moment, our (human) souls
Circulate (asleep or awake) around the World,

His body, which is more pure than our souls,
If it went and came (around the World) in a moment,—it is allowable (possible).

Best,—if I offer the jewel of my soul for him,
(And) exercise praise-uttering, in regard to his four friends ("companions").

The jewel (of praise)-purchasers are four; and the jewels (of praise) four;
To the seller (me, the Praiser), what business with exaggeration?

Although, I am firm of foot, in love for 'Ali,
I am not also void of love for 'Umar.

In this way, in this (my) eye of luminous brain,
Abu Bakr ('Umar) is the (flaming) candle; and 'Usman ('Ali), the (shining) lamp.

67 In the world are four jewels, Muhammad's four companions—
ṣidḳ, truth — Abú Bakr — ḥaiyá, modesty — 'Usmán
'adl, justice — 'Umar — shujá'at, bravery — Alí Murtaẓa
"Faẓúl" is plural of faẓal, augmentation, excellences; it here means a chatterer.

68 Couplets 67 and 68 were, apparently, written after the body of the text had been composed.

If one asks:—Why Niẓámí gave not precedence to 'Umar? it may be said that precedence of mention is not a proof of excellence. Otherwise, it would be necessary to prefer 'Umar to Abú Bakr, of whom no mention is made till the 69th couplet.

The contention of the Sunní and the Shí'ah sects of Muslims is in regard to 'Umar and 'Alí.

Couplets 66 and 70 are in praise of the four companions.

"I'shk" and "mihr" signify—religious love, and nothing more.

With these four Sultans of Darvesh name,
Four takbirs (the end) of the empire (of the khiláfat of Islám) became completed.

O excellent Leader of those sent (prophets)!
The Accepter of excuse (for sin) of those fallen (in adoration of God):

The first great standard, in the beginning of Creation;
The last great sign, in the end of Time.

Thou art the Chosen-One of both Worlds;
If anyone be like thee, thou art indeed that one.

Thou art the key of the lock of treasures,
The door of good and of bad made apparent to us.

Night and day, without our covenanting,
The decree struck—"O my Follower! O my Follower!"

Of the meanest of the followers of thy dust (path),—I
Notwithstanding this (my) weakness (in the faith of Islam)—the great prey of thy saddle-strap.

70 "Takbír," magnifying God by saying, "Allah akbar" (God is greatest) here signifies—Khátima, kar, the end; namáz-i-janáza, funeral prayer.

"Daulat" signifies—khiláfat-i-dín-i-Muhammad; asbáb-i-dunyaví.

The four sultans of darvesh-form recited the takbír (the funeral prayer) over the empire, thinking it dead. Whatever are the conditions of world-abandonment, performing pilgrimage, fighting against infidels, and making the five benedictions—these four successors of Muhammad performed.

72 Muhammad was created before all; and will be the first to rise.

74 "Ganjínahá" here signifies—

| | |
|---|---|
| sharí'at, the laws of Muhammad | hakíkat, truth |
| taríkat, the way of God | ma'rifat, the knowledge of God. |

Or it may mean—amr-i hakk-ta'ála; ahkám-i-halál va harám; sawáb va 'azáb-i-bandagán.

75 "Be zimmatí" signifies—be'ahd va paimán búdan, the being without covenant.

"Zimmati" signifies—sáhib-i-zimmat.

76 They fasten not feeble game with game-cords to the saddle.

Nizami, who became city-bound (captive) in Ganja-city,
Let him not be portionless of thy blessing !

7 "Shahr-band" signifies—one who, by the magistrate's order, is forbidden to leave the town.

Niẓámí was born at Ganja, a town (on the river Ganja flowing into the Kur or Cyrus), four days distant east of Erivan (near which the Armenians say Noah planted his vineyard), which abounds with vineyards, gardens, and fruit-trees; and has a pleasant climate. Ḥamd Allah, who died in A.D. 1349 (A.H. 750), in his work "Mizhatu-l-ḳulúb," relates that this town, founded by Alexander the Great, was rebuilt by Kay Kubád (Dijoces); that it was formerly very great and well-populated; and that remains of some of the buildings are still to be seen.

M. Klaproth in his description of the Russian Provinces between the Caspian and the Black Sea, says:—

"Ganja, a very beautiful city, was long governed by a khan who was vassal to Heracleus, King of Georgia. When the Russians took possession of this kingdom, Javát, the khan, refused to submit, Prince Tzitzianof marched against him at the head of three thousand men.

"On the 15th of January, 1804, he took the town by assault; the khan was shot. The officers obtained much booty, and called the town after the Empress Elizabeth, Elizabetopol.

"This town was once as great as it was beautiful. One may yet behold the ruins of a great number of houses and káraván sará,es; and, at a distance, a sepulchral edifice in stone, of which the vault is beautifully and artistically constructed.

"The population consists of Turkomans, with a few Armenians."

Sir John Chardin (circa A.D. 1672) says:—

"The complexion of the Georgians is most beautiful; you can scarce see an ill-favoured person among them; and the women are so exquisitely handsome that it is hardly possible to look upon them and not be in love with them."

Sikandar appears to have been of the same opinion. See Cantos xxxvii., xxxviii. and xxxix., describing Noshába, the Queen of Burdá, in the vicinity of Ganja.

"Ganja" (compounded of ganj, treasure, and the obscure há) signifies—treasure-place.

Sikandar, on his way to the East, buried the treasure of his army at Ganja and returned by a different route. It must, therefore, be concluded that the treasure still lies buried there.

See Canto xl., couplet 66, 71 and 82.

# CANTO V.

## ON THE COMPOSING OF THE BOOK.

A night, like the morning, with the jewel (of Divine splendour) adorned;
With so many *morning* prayers (from God) desired.

From the luminous moon-light, the world shining;
From the Earth's navel musk (darkness of night) poured out (dissipated).

The market of dust (the world) became void of clamour;
The ear reposed from the clamour of the bells (of the Kafila).

The night guardians with sleep intoxicated become;
The true morning head to the water lowered (not dawned).

5 I,—from the work of the world (sleeping) hand uplifted;
With the chain of thought, foot-bound become:

(In intense thought), heart expanded, but eye stitched;
For keeping the path (of thought), heart kindled,

Morning prayers are especially agreeable to God—so says the glorious Korán.

"Jaras" signifies—zangalah-i-buzurg, a large globular bell, which they fasten to the neck; it is sometimes called—dará.

All the animals had gone to sleep, and the sound of the ḳáfila-bell reached not the ear. Or, the market of the world had become void of the noise of men. Because, in the very early morning, all are in the sweet sleep of carelessness; and even the hour-bell is silent.

In the country, guards fasten to the waist bells, the noise of which serves to keep them alert and vigilant. In Canto xix., couplet 50, we have—

"From his waist the watchman of the sky (Saturn) suspended
"A golden bell, for the guarding of the King."

"Ṣubḥ-i-ṣádiḳ" signifies—the true dawn.
" kázib " false "

"Sar ba áb faro burdan" signifies—ghota zadan; ná padíd shudan. The length of the night was such that it might be said—the true dawn appeared not.

Dil kushádan va dída bastan are necessary for contemplation.

"Ráh dáshtan" signifies—safr kardan va muntaẓir búdan; khaṣṣ kardan-i-ráh bará,e ámadan va shudan.

On this account,—How is it proper for me to make a game-receptacle (work of lustrous verse)?
To cast a prey (the subject of verse) into that receptacle?

My head cast (on the knee) like one distraught;
Like the pillow of asses in the ass-picture:

My head found a place on the top of the knee;
Earth (the knee) beneath my head (lowered in thought); sky (the head) beneath my foot (of thought):

(By reason of perturbation) in the pulse of my limbs, ease none;
My head (in intensity of thought) the foot of my chair (of thought) become:

In motion of thought, road travelling to the upper world,
From side to side (the whole body) a round revolver become:

7 "Matrah" signifies—anything with which they make a prey of animals. Some say it is a large net; others, a bag in which hunters put the birds which they have caught. This word is not given in Johnson-Richardson's Dictionary.

8 In some cases, sarún occurs in place of saram. It means a horn, but here signifies the buttocks of men or of animals.

"Gorín-nigár" is a picture-gallery, in which they paint the forms of asses and other animals. The custom of sitting of asses is in this wise —When they come from the grazing-place to the sleeping-place, they make a circle. Then one sits down, and another (placing his head on the knee of the first) sleeps; and so for the rest.

In the Gorín-nigár, they paint the picture in this very way. Nizámí compares his own state to that of the asses in the ass-picture.

The difficulty is that here he places his head on his own knee; whereas, in the ass-picture, the asses place their heads on one another's knees.

It is said that the ass places his head on *his own* knee, and not on that of another.

"Ásíma" comes from—sám, ásám, ásáma.

9 Although earth was beneath my head, and by reason of abjectness and lowness apparently the head-pillow,—yet the sky was beneath my foot. I had really brought the lofty world into my possession; then the sky was beneath my head.

10 By intensity of thought, true moderate motion had gone out of my pulse in such a way that a state of perturbation appeared; and my head had become lowered to such a degree that you may say it was beneath my foot.

11 "Gírd-gard" signifies—mudawwar-gardanda, a round revolver.

(Apparently), my body in the corner (of retirement) left;
(Really), to the plain of the Soul (the upper world) road-provision taken up:

Sometimes, example (counsel)-accepting from the unread tablet;
Sometimes, lesson-taking from the books of the ancients.

Like a candle, fire (by intensity of thought) fell into my garden (of the brain);
My (burning) garden (brain) became my fiery mark.

(The brain) the melter, like wax in the sun;
By such a piece of wax (consuming thought, the path of) sleep, closed to my eye.

From me (from seeing my state) the Magicians learned,
Since by their own wax, they stitched up (prevented) the sleep (of men).

In those contemplative paths (of verse),
The pure (whole) brain in my head became perturbed.

---

"Gard-gard" signifies—revolving, revolving=much revolving.

So they say: khátir-i-dostán bágh-bágh shiguft.

Sometimes, in thought, I was head-on-knee; sometimes, from this side to that side rolling, rolling, (I had) gone.

12 Apparently, I had placed my gross body in a corner; really, I had become a traveller to the Upper World, whence, as stated in the traditions, poets bring weighed subtleties.

13 From the books of unskilful poets that obtained not currency, I took warning, saying.—"Why should I waste time like them in uttering idle tales? I will utter weighed words that shall pierce the soul."

The unread tablet may signify—the work of a poet devoid of skill, or that of a new poet yet unread, but worthy of being read.

16 If mom-i-man be read for "mom-i-khud," the second line (the cause of the first) will be—

Since with my wax (my brain, the melter) they (Fate and Destiny) stitched up (prevented) my sleep . . . .

Magicians close the path of sleep to a man, by making his effigy in wax, sticking it hot into his eye, and uttering an enchantment over it.

When mom-i-khud is read, the second line qualifies the first.

17 "Andeshnák" signifies—that stage of thought when it reaches far distant places.

From the agitation (sleep) of the brain, came mine a
dream;
In that dream, I beheld a beautiful garden (the lustrous
verse of the Sikandar Náma),

From which variegated garden I kept plucking the date
(of subtlety);
And of it kept giving to whomsoever I saw.

20 The date-gatherer (Nizami) came (awoke) from sweet
sleep:
—A brain, full of fire (verse); a mouth, full of water
(haste to write the verse).

At the first prayer (dawn), the mu,azzin exclaimed:
"Pure is the Living-One, who never dies!"

—A sudden cry (on hearing this prayer) issued from me;
For I was full of thought (grief), and void of myself—

When the morning of happiness appeared in proper time,
I became alive (returned to sense) like the wind in the
morning time.

I lit up a candle (of the lustrous verse beheld in the dream)
night-illuminating;
And, like the candle, burned with the thought (of establishing the verse).

18 This Sikandar Náma is a masnaví, which means—a ballad, a romance or an epic in rhyme, such that each misra (line) rhymes with its fellow but the same rhyme runs not through the whole of the poem.

20 My brain (from the fire of desire) was hot; and my mouth (from envy) full of water—from the dates which I had seen in my dream.

21 The mu,azzin of the masjid, before morning, in the streets of the city, with a lofty voice, exclaims: سبحان حی الذی لایموت so that morning risers become awake.

In some places, the mu,azzin, from the pulpit of the masjid, with a loud voice, utters: . . . سبحان so that sleepers, becoming awake, may hear and afterwards recite that glorious prayer of grace.

22 Those sick for God fall into ecstasy on hearing His name.

23 "Pagah" is the antithesis of begáh.

25 My heart engaged with the tongue, in word-cherishing,
—Like (the angel) Harut and (the woman) Zuhra, in sorcery—

Saying: "How is it proper to sit so long without employment?"
Again, I may bring a fresh mode (the versification of this book) to my hand;

May bring a strange (new) note into song;
May give blessing to the souls of former ones (Kings contemporary with Sikandar).

25 Zuhra was a singer, who, from desire of the great name of God, went in the garment of a harlot, to every Faḳír, and to everyone perfect in the knowledge of God. In the time of David, when the angels accused men of disobedience, God, out of the perfection of sovereignty and compassion, said: "In mankind, passion and lust are the cause of sin; if these possessed you, the same result would follow."

The angels replied: "This would never be."

An order was immediately passed for bringing an angel, distinguished for good qualities. They brought the angels, Hárút and Márút. The great Creator, with His perfect power, having occupied Himself with their temperament, and made over to them the decision of the dispute,—dismissed them to the earth and taught them the great name of God.

Those two angels, by the power of that great name, kept coming and going.

Zuhra, on hearing of this circumstance, came to them, and they became enamoured of her. Going to her house, they drank wine; worshipped her idol; slew her husband; and taught her the great name of God.

Zuhra, having washed and changed her garments, recited the great name; and, by its blessing, ascended to the sky, where she mingled her splendour with the star, Venus (Zuhra). The two angels, becoming captives to the wrath of God (on account of their passion for Zuhra), were confined, head downwards, in the pit of the city of Bábil (Babylon), where they taught men sorcery.

According to the masnawí of Maulaví Rúm, the two angels said to God: "If we two may go to the earth, we will restrain mankind from iniquity, and prosperity will, assuredly, appear."

See Genesis vi. 2, 4; "The Loves of the Angels," by Moore; "Heaven and Earth," by Byron; "Spanish Ballads," by Lockhart.

27 Some say that the second line means—the blessing of a certain king belonging to the race of past kings.

May bring forth a lamp (a book) from a spark (the tale of a past King);
May produce a tree from a grain (the tale of Sikandar).

So that whoever casts down (obtains) the fruit (of pleasure) from this tree (of verse),
May say to the Planter (Nizami): "O fortunate One!"

On the condition that—a mere handful of mean ones (unskilful poets, my contemporaries)
Steal not the household furniture (verses) of their neighbours.

I have assumed—I am chief of those of quick understanding (poets);
(That) I am the great king of those jewel-selling (poets);

(That) all (the poets of my time) are grape-gatherers (cottagers), and I (am) the grain-sower (the wealthy villager);
All, house-deckers (helpers); and I, the house-holder (the master).

In these four sides (the market of retribution, the world) how may I plant my goods (of poetry)?
For I am not safe from the robbers of the road (plagiarists).

In these four sides (the market of the World), who has a shop (of verse),
That has not a breach from many directions?

Like the river, why fear I the robber of a drop (the sun),
When more than that, the cloud (of Divine Bounty) gives me reward?

---

30 Niẓámí refers to plagiarists.

31 "Giriftan" here signifies—farẓ kardan. It is often so used.
"Khána-pardáz" signifies—khadim; khálí kunanda,e khána,e khud; kharáb kunanda,e khána.

33 In the East, markets are usually so arranged that the streets form a cross; at the place of intersection is an open spot or square for the punishing of malefactors and the issuing of the orders of the Sulṭán. Thus at Kandahar the bázár is called chár-sú.

35 "Abr" may signify—Niẓámí's genius; the sun.

If thou light up a hundred lamps (of poetry) like the moon,
On them will be the name (mark) of robbery from the sun (Nizami).

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86 It is well known that the moon's light is derived from the sun.

# CANTO VI.

## A Story by way of Apologue.

I (have) heard that an insolent fellow, liver-consumed (state-distressed)
Possessed an old gold coin (an ashrafi) newly-gained.

He heard from old men, dinar-understanding (possessors of wealth),
That, in the world, gold brings gold; treasure, treasure.

He went to the market, so that with gold he might draw gold;
Might attract a gold coin with (his own) gold coin.

He reached the shop of a certain jewel-seller,
Than whose gold more he beheld not in one place.

Spilled from a large tight leathern bag,—gold;
Gold filings, with gold filings; and gold, with gold.

1 Men accept this tale as part of Nizámí's work, and consider it true; but indeed it is spurious. See the commentary by Muhammad Gulví, page 55 (near the foot).

"Rind" here signifies—mardum-i-muhil be bák va be kaid, a knave, fearless and unrestrained. But, in the language of holy travellers, it means—one acquainted with the shara'iyat, taríkat, hakíkat and ma'rifat.

3 The second line may be:—
Might attract the whole wealth of the West with (his own) gold coin.

For durustast durust, read durustá durust.

"Ambán" signifies—a bag made of kid-skin, which Kalandars fasten to the waist, and into which they put their victuals.

"Chust" signifies—khúb, kalán; tang va yakjá muhkam shuda.

In the hope of (drawing) that treasure, wall-built (heaped up).
He cast his dinar from his hand.

When his dinar flew from his hand
He turned his head towards the Banker's treasure.

The man became helpless as to acquiring gold,
Or, as to mixing that *one* (piece) with a hundred (gold pieces).

With lamentation, he uttered a cry on account of (his own) gold;
He wept, before the man, jewel-selling,

Saying: "From the region of the world, with some delay (a life-time),
"I had brought to my grasp a piece of pure gold.

"Not in sageness (but) in foolishness,—I heard
"That gold attracts gold, when thou placest (both) together.

"I hastened to the treasure of this shop;
"I cast my gold at this treasure.

"Perhaps, that gold (of mine) with this (of thine) may become scattered;
"This gold itself, with that gold, become mixed."

The Banker, a worthy man, laughed,
And related to him the tale of the mixing of gold,

Saying: "Much comes not to a little;
"A one comes to the hundred, not the hundred to a one."

Whosoever became a thief of my store-house (of verse),
(For him), this tale of the watchman of my road is sufficient.

Many (an ox-) mill (there is) which is noise-making,
When they inquire, it is the (mere) labourer (under orders) of the official.

---

17 **There are many poets who have reputation for eloquence. When they examine they often find that their wealth of verse is the capital of others.**

—From thieves (plagiarists) recompense sufficient is mine
That they bring not continually against me the shout of—
"Thief!"—

The black ones, who plunder the road,
Make, by thieving, the world black (desolate).

20 They bring not forth (kindle not) hot a fire (of theft) by day;
Because, eye keeps having shame of eye.

Behold! In the white (illumined) day, the writers (of my time)—
How they fashion a pen (of subtelty) from the musk (black) willow (of my lustrous verse).

My secret (lustrous hidden subtlety of verse), which they openly take,
Is from (the town of) Ganja, (even) if they take it to Bukhára.

The household chattels which are secret (stolen) they (the Bukháriots) buy;
For stolen chattels are cheap.

But when the crime (of the theft) becomes exposed,
The heart of (their) friends becomes merciless (as to respecting them).

25 If the thing stolen raise a cry,
The watchman, thief-seizer, cuts off his hand.

"Mazdur-i-díván" signifies—one who makes a show with the goods of others.

19 "Siyáhán" signifies—men of Hindústán, who are as notorious for robbery as for blackness of complexion.

20 They (the black ones, the robbers) cannot by day excite the fire of iniquity; because eye has shame of eye. But the plagiarists, in the luminous day, take away my subtleties of verse. See canto xi. couplet 39.

Couplets 17, 18, 19 and 20 form akit'a-band.

25 "Nafír bar áwardan" signifies—záhir shudan; zahúr-yáftan.

Best,—if I let go (the thief of my verse); for Time itself
Is the teacher (of the people) as to every good and bad thing.

The balance (of justice) of the sphere, revolving by design,
Left not, and leaves not anything unweighed (unproved).

Come, Cup-bearer! show me the wine (of senselessness);
And give me of that draught of senseless ones.

By that bitter draught, make me senseless;
Perhaps, I may forget myself.

---

27 "Mándan" signifies—guzáshtan.
"Gardan-i-basích" signifies—gardan ba basích.
The sky dispenses to everyone the requital of good and of bad deeds.

28 For the meaning of sákí, cup-bearer; and of mai, wine—see canto vii. couplets 37, 68; xiv. 47; lxxi. 42.

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# CANTO VII.

## On the Versifying of the Book.

O Nizami! thou art a great Master of Fame;
Old thou art become, yet art thou fresh (with spiritual power) as before.

Like lions, expand with power thy claw;
Like the fox, stain not thyself with colour (of deceit).

---

1 For poetry's sake, the sign of the vocative is, in the original, omitted.

2 "Sar-panja" signifies—panja,e dast.
The word sar is redundant.
This couplet hints at abandoning retirement, and choosing entertainment.
The second line means—
Display not deceit for the sake of not coming forth from the corner of retirement.

I have heard that, in Russia, the coloured (decorated) fox
Is self-adorning, in the manner of a bride.

When the day is raining, or the wind whirling,
He brings not forth his hair (fur-coat) from the lair ("earth").

6 He makes his abode, in a corner, without victuals;
Licks not (anything) save his own leg and foot;

(And) devours his own blood (from hunger) for the sake of his fur coat:
—Everyone cherishes the body; he, his fur-garment.—

In the end, when Death approaches him,
His hair becomes painful to his body.

For the sake of that fur-coat, they attempt his blood:
With ignominy, they pluck it from the body.

Why is it necessary to adorn such a carpet (outward person),
The rising from which (to go to the grave) is unavoidable?

10 Every animal, that is not self-adorning,
For his injury, avarice has no desire.

Come out of this screen of seven colours (of outward self-decoration) and be content (with God)!
For, the mirror beneath the blight is black (Ethiopian-like).

3 " 'Arús" signifies—a man, or a woman, married not longer than three days and nights.

"Naward" signifies—surákh-i-pechídár, a winding hole.

"Rang" *may* signify—tirz. Rús is said to be a country (Russia) near to the Land of Darkness.

7 "Wabal" signifies—ná-gawár shudan.

"Múyina," or "múyína," is like—zarína, párína. The termination is sometimes redundant, as in—ganjína.

9 "Ná-guzír" signifies—zarúr.

11 "Zangí" here signifies—habshí. See canto xix. couplets 242, 243; xx. 64.

"Parda,e haft rang" may signify—inconstant time; the world of seven climes; the seven skies, each of which has a different colour; the corner of retirement.

Thou art neither red sulphur, nor white ruby,
That the Seeker should be hopeless of (finding) thee.

Enough—evoking these sorceries (of self-approval and self-adornment)
Not mixing, like the magicians, with persons.

Mingle with men, if thou be a man;
For to a man a man is habituated.

If thou be a mine of treasure, (and) come not to the hand (of men),—
Much treasure there is of this sort (despised) beneath the dust.

When the fruit-possessor (tree) falls (is) far from the fruit-devourer,
Whether the date, or the thorn, be the date-tree's,—what matter?

Youth departed, and (length of) life remained not;
Say to the world: "Remain not, since youth remained not!"

Youth is the beauty of a man;
When beauty departs, how may joyfulness remain?

---

12 "Gú-gird" signifies—kibrít.
There are four kinds of sulphur—white, black, red and yellow.
Red sulphur, like the white ruby, is very rare.

13 Magicians associate not with persons.
Enough—building up charming verse, magic-like, and by them making men desirous of thy society; and, like the magicians, not associating with persons.

14 "Khú-gar" signifies—ulfat-gíranda. The Sages have said:
"The man who claims intellectuality desires union with others."
"Mardum" (both singular and plural) is here plural.

15 If thou choosest retirement, it is nothing to be proud of; much treasure lies buried and despised beneath the soil.

17 "Ma mán" signifies—ma-básh; níst-shau.
To the child is hope of youth; to the youth, of old age; and to the old man, of nothing.
In youth, the abandoning of retirement and the choosing of society is pleasant; in old age, the issuing from retirement is irksome and difficult.

What treasure (of excellence and skill) is that which is
not a portion for me?
Alas! youth. Not mine is youth.

When the nerve (the great vein) became sluggish, and the
(back-) bone worn out,
Utter no more the tale of beauty.

When from the hand departed the pride of youthfulness,
Wash thy hand (despair) of joyfulness.

The brightness of the face (aspect) of the flower-garden (of
youth) is as long
As the box-tree (a youth) is laughing with the tulip (a
damsel).

When the autumnal wind (old age) falls upon the garden
(season of youth).
Time gives the place of the nightingale (joyousness) to the
crow (sadness).

The leaf (the teeth, or the hair) goes falling from the lofty
bough,
The hearts of the gardeners (old men) become sorrowful.

The sweet odours of Basil (joyousness) disappear from the
flower-garden;
No one seeks the key of the door of the garden.

O ancient nightingale, years-endured (Nizami)! Bewail,—
That the cheek of the red rose became yellow:

---

20 The second line may be:—

Alas! My youth is not (in duration, even) like the smallest division of time.

21 When the pride of youth, which is like the flashing of an ignited chip, leaves thee, and old age comes,—put aside insolent-bearing; for youth returns not.

Couplets 21, 22, and 23 form a ḳiṭ'a-band.

25 "Riḥá,in" (sing. riḥán) signifies—the rare perfume called "Holy Basil." It is sold by Piesse and Lubin, of London, in bottles at 2*s.* 6*d.*, 5*s.* and 10*s.* each.

Neither desires the old man joyousness, nor shows him anyone joyousness.

26 Some say that the nightingale's lament is in spring, not in autumn.

(That) the decorated straight cypress became bent;
The gardener (youthfulness), risen from the shade (of the garden of the body), went.

When in years, the date (of life) came to fifty,
The state of the hastener (to the next world) became changed.

The head, through the heavy weight (of old age), came to heaviness (became weak);
The dromedary (of the body) came to distress, on account of the difficult path (of old age).

30 In regard to demanding wine, my hand remained helpless;
In regard to rising, my foot became heavy.

My body took the hue of lapis-lazuli (blackishness);
My rose (face-complexion) cast its ruddiness, and took yellowness.

The steed (of the body, once) the swift-mover, loitered on the path;
Need of the pillow-place (rest) came to my head.

Verily, the steed (of the body, once) rearing and curveting, wind-footed,
Moves not from his place, with a hundred blows of the chaugán (resolutions of the heart).

The key of joy (wine of youthfulness) in the wine-tavern (of the body) became lost;
The stain of remorse (for youthful deeds) appeared.

---

27 "Kadíwar" signifies—kadáwar; kad-áwar; kad-k͟háná; ṣáḥib-i-k͟hána; ṣáḥib-i-tan.

It means—(meta.) bágh͟bán; nishát-i-'umr.

29 "Ba sang dar ámadan" signifies—'ájiz yá shíkasta shudan.

31 By reason of coldness and dryness,—softness and ruddiness departed.

33 "Chaugání" here signifies—quick-moving.

The chaugán is a stick, curved at one end, used in the game of chaugán, the modern "Polo."

35 From the mountain (the head) came up the cloud, camphor-raining (white hair);
The nature of the earth (the body) became camphor-devouring (virility-wanting).

Sometimes, the heart inclines to moving;
Sometimes, the head makes praise of sleeping.

he reproach of brides (damsels) came to my ear;
The jar (of the body) became empty (of the wine of prosperity); and the Cup-bearer (youth's vigour), silent.

The head turned from sport (of youthfulness); and the ear from song;
For the time of farewell to the marching-place (this world) became near.

The corner (of retirement),—better than the Karavan-sara,e (the public edifice) at such a time,
When Time widely displays hand-stretching (for plunder of life).

---

35 "Káfúr k͟hwar" signifies—very cold.

36 Sometimes, the temperament desires exercise; but, through feebleness, the body moves not. Sometimes, the head, from complete exhaustion, desires sleep; but, from aridity of brain, sleep comes not.

37 "Sáḳí" here means—a bride (damsel); or youth's vigour. See couplet 68.

The brides (damsels) reproached; for they considered me not worthy of their society.

If nayáyad be read for dar ámad, the first line will read:

The reproach (cajolery) of damsels came not to my ear (they regarded me not);

For the jar (the body) . . . .

"'Itáb" signifies—náz va andáz.

By reason of old age, the heart turns away from the acceptance of their caresses.

38 The word gáh in kúch-gáh may signify *place* or *time* as—

subh-gáh, morning time — ṣaid-gáh, hunting place
shám-gáh, evening „ — ramídan-gáh, terrorizing place

The world is a place from which it is necessary to march.

39 "Káj" is the name of a Káraván-sará,e between Kirm and Ray.

"Dast-yází" (from dast yazídan, to stretch out the hand) signifies—

Of the moth, the spectacle (sight) is as long as
The candle, night-illuminating, is laughing (burning).

When thou makest the house, void of the candle (of youthfulness),
Thou seest not again the painting (form) of the moth (of gladsomeness).

In the day of youthfulness, and of being newly born (freshness),
I boasted of old age and decrepitude.

Now, in grief (weakness of body), when may I exhibit joyousness?
With the reverent head (of old age), youthfulness how may I display,

(Who am) like a rotten stick (bark stripped), which, in the garden-corner,
Is at night an illuminator, like a candle?

If I had beheld, in myself, an increase (of life),
I would have sought, in myself, a place of repose:

Would have made Life anew, in comfortableness;
Would have pledged the world for joyfulness.

When the day of youth arrived at an end,
The white dawn (white hair) appeared from the east (head and face).

---

dast darází; gharat-garí. See canto viii. couplet 2; xxii. 116; xxx. 171; xxxi. 129.

Couplets 39, 43 and 48 refer to the invitation given in couplets 13 and 14.

41 The time of man's joy is as long as youth remains.

44 In this state of old age, I am like a rotten stick, bark-stripped, whose naked body appears, at night, like a burning coal; or which (like a fire-fly, night illuminating), gives a soft light.

Illumination to such an extent only is left to me; the effulgence of youth, like the resplendent sun, has departed.

46 If a person seized the world and gave joyousness in place of it,—I would choose the joy.

47 This is in astonishment. Because, when the white day is ended,

In thought of that, I am—how I may place my head (in devotion to God);
How I may put my foot out of (abandon) the work of the world.

That head (person) that is worthy of the crown,—
Its chin must be musk (black), not ivory (white).

50 Before that these seven swift compasses (the seven skies around the world)
Rend the (straight) line of my life,

I will bring my hand (of power) to every musical plectrum (of lustrous verse);
Will preserve (in verse) the fame of my own existence:

Will practise sorcery with every counter (of the subtlety of verse);
Will apply a remedy (lustrous speech), for the purpose of remaining (in men's recollection).

When my Gilan-steed (swift-moving life) leaves this bridge (the clayey body),
I have not the desire of returning to Gilan (the world).

---

*black* night appears; but here there is no night, yet the white morning of another day appears.

18 "Sar nihádan" signifies—ṭá'at va safr kardan; khwáb va ásá,ish kardan; dar káre shághil shudan.

I am in thought how I may depart from this world; come forth from its cares; and prepare myself for the future world. This being so, how may I seek for the joyousness of youth.

Otherwise—

How I may choose a work which may remain a token of me; and, by the accomplishing of which I may remain at rest.

19 "Sarín gáh" signifies—sarún gáh; nishast-gáh-i-sar; baná gosh; bálá,e gosh; mú,e ḳafá zanakh dán.

The man fit for empire must be young (black haired), not old (grey haired).

52 "Muhr" signifies—muhra,e falak; ṭuraḳ-i-saná'í va badá'í,e shá'irí.

Since the sky desires to efface me without leaving trace or name, I will do a work (the Sikandar-Náma) by which I shall have an existence that may be called—eternal life.

On this path (of life), are many sleepers (dead-men) like me;
No one brings to mind that anyone is here.

O fresh mountain-partridge (vigorous youth)! bring me to mind,
So that, when thou passest over the head (tomb-stone) of my dust;

Seest—the herbage spring up from my dust;
The hips disintegrated; the pillow (of my composition) scattered;

All the dust of my couch (the grave) wind-carried;
Of me, none of my time recollection taken;—

Thou mayst place thy hand on the grave-stone of my dust,
Mayst remember (in prayer for my welfare) my pure jewel (body)!

Shouldst thou shed over me a tear (of prayer) on account of my being far (concealed from thee),
I will shed on thee, from the sky, the light of Divine grace.

As quickly as possible, on thy prayer,
I will put—Ámín! so that, it may be accepted (of God).

Shouldst thou cause a prayer to reach me, I will cause a prayer (for forgiveness) to reach thee:
Shouldst thou come, I will descend from the vault of Heaven.

---

55 If sar be read for sarín in the second line, we have—

The decomposed head of the scattered pillow (back-bone).

According to Muhammad, the whole of a man's body is consumed save the al ajb (os coccygis) which, as it was the first formed, will remain uncorrupted till the last day as a seed, whence the whole is to be renewed by a forty days' rain, resembling *sperma hominis*, coming from the living water under God's throne, covering the earth to a depth of twelve cubits.

61 "Dárúd" signifies—

| | | |
|---|---|---|
| From God, | ṣalvat va rahmat, | benediction and mercy. |
| „ angels, | istighfár, | forgiveness-seeking. |
| „ men, | du'á, | prayer. |
| „ animals, | tasbíh, | praise. |

See canto xxxix, couplet 53.

Consider me alive, like thyself;
I will come in the soul, if thou come in the body.

Think me not free from (thy) society;
I behold thee, though thou behold me not.

Make not the lip (of prayer) silent, regarding the few sleeping ones (*holy* dead men);
(Nay), forget not (at all) the sleeping-ones (*all* dead men).

When here (at my tomb) thou arrivest, first cast wine (of senselessness) into the cup (of thy body);
(Then) move proudly to the sleeping-place (the tomb) of Nizami!

O Khizr of auspicious foot! think not
That, by reason of wine, the desire for wine is mine.

From that wine, I sought all senselessness;
With that senselessness, I adorned the assembly (of my Time).

For me, the Cup-Bearer is the Divine Promise (of beholding God's majesty);
The morning-draught (especially intoxicating) is rapture; wine, senselessness.

---

66 See canto x. and lxix.

Nizámí here calls himself Khizr; because, like Khizr, who drank the Water-of-Life and became immortal,—he will (by this Book) become immortal.

68 "Mai" here signifies—be khudí, ecstasy, or senselessness, the state in which a person considers himself non-existent, on beholding the majesty of God.

"Kharábí" signifies—a state in which a person makes himself enraptured (kharáb), or perfectly senseless, in the knowledge of God.

Kharábí va be khudí is the state (described in couplets 67 and 68) of the true lovers of God, Most High.

Note that—

| | | | |
|---|---|---|---|
| sáķí means | the Divine Promise, | | not Cup-Bearer. |
| ṣabúh " | kharábí | which have been | " morning-draught. |
| mai " | be khudí | defined | " wine. |

The words are so used throughout this work.

"Sáķí" occasionally means—murshid; mabda,a e fiyáz.

Otherwise, by God! as long as I have been (existent),
I have not stained the skirt of my lip with wine.

70 If ever, with wine, I became stained of palate (lip),
Be the lawful (to myself in the sight) of God unlawful to Nizami!

Come Cup-Bearer! put the sleep (of carelessness) out of my head;
Give pure wine (of senselessness) to the pure Lover (of God).

The wine which came like limpid water,
Has become lawful in every sect (of Islam).

70 Halál refers to the blessed verse of the Ḳurán—
"Their Lord will cause them to drink pure wine."

72 In some copies, bahar chár mazhab occurs.
This reading is probably erroneous; for there are seventy-two sects (firḳat), not four, in the faith of Islám.

## CANTO VIII.

### On the Pre-excellence of this Book over other Books.

1 O (my) heart! so long as thou acquirest not greatness,
It is not fit to sit in the place of great ones (people-counselling).

Is greatness necessary to thee? In this power of (magic speech),
Bring forth thy soul, in memory of (past) great ones.

2 "Dast-ras" signifies—isti'dád-i-sukhanwarí; tawángarí; jam'at; sámán.
See canto vii. couplet 39; xxii. 116; xxx. 121; xxxi. 171.
The recollecting of men is the cause of the descending of mercy.

So long as they (men of the time) ask not for speech, keep the lip closed;
If thou mayst not break the jewel; keep quiet the mattock (tongue).

Whoever uttered speech unasked,
Placed on the wind (squandered) every word of his own.

One cannot show the lamp (of speech) to the sightless one (non-desirous of verse);
For, only the heart of the seeing one wishes for the garden (of speech).

It is profitable to utter speech, at that time,
When, from the uttering of it,—reputation becomes lofty.

When an answer suitable to the speaker (the questioner) comes not,
To utter foolish words—proper is not.

Stitching up the tongue with an iron nail;
And consuming that uttered—better than speaking.

O non-hearing man (ignorant of my purpose)! What say I?
Thy ear (is) intent on the tale of sleeping and of eating.

What knowest thou what knowledge I myself express?
I will strike the drum (of call) at my own door.

I have much goods of great value;
I bring them not forth, so long as no one desires them.

3 "Gawhar shikastan" here signifies—ná pursída sukhan guftan.
4 "Lafta" signifies—gufta.
9 "Nayushanda" or "Shinvanda" signifies—a title applied to those careless of the path of delight of speech, in the way of exciting desire.
10 "Duhul zadan" signifies—awázdádán. By this speech,' I call the seekers of speech to myself.
11 In some copies, after this couplet, the following occurs:—
Let not valuable jewels be dull (in price) in the market;
Or, if they be, let it only be the defect of (attributed by) the enemy.

The pearl-purchaser (the seeker of my pure speech), oyster-like, stitched up his eye:
In this dulness (of market), it is not proper to sell pearls.

With such valuable jewels (of verse),—mine,
The need of one, jewel-appreciating, constantly arises.

From (the companions of my) Time, I desire a hearer,
To whom I may utter the mystery of the Teacher (God).

15 I will dig diamonds (of lustrous verse) from my own mine (the heart);
I will place with his (the hearer's) soul the package (of Divine mysteries) of my own soul.

Time gives many trades like this;
One takes a pearl; the other gives a pearl.

Where, a heart, which is without a soul-scratcher (sorrow)?
(Where), a noose, which is without a noose-remover?

12 "Durr" signifies—marwárid-i-ṣadaf; ghiláf-i-marwárid. Without the desire of one, eloquence-appreciating, I cannot reveal the capacity of my ability.

14 The teacher may mean—God; Niẓámí's heart; the tale of past kings; the seekers of verse.

15 In the second line, *his* refers to *the one jewel appreciating* in couplet 13.

"Ján-i-khud ba ján-i-digare bastan" signifies—making another acquainted with one's own affairs.

16 "Bar" in the first line, and "dar" in the second, may be redundant. In the text they are rendered as "pur" and "durr." The second line may be—This one takes; that one gives.

17 "Dúr-básh" signifies—a sort of two-pronged spear, shaft ornamented with gold and jewels, used by kings, before whom it is carried. If any-one casts a noose at the king, they repel it by means of the dúr-básh (lit: be far!). People seeing it leave the road clear. See canto xxiv. couplet 67.

This couplet, a complaint against Time for the consolation of Niẓámí's heart, describes his own good nature and others' bad nature.

Perhaps, on this account, the snake (the ill-natured poet) sate above the treasure (of lustrous verse),
So that the jewel-stone may not, without labour, come to the hand (of the seeker).

One can keep the road-watch by the watchman;
Maintain the fire with ash.

20 If the date-tree be not lofty,
It receives injury from the plundering of every child.

By reason of this pleasant disposition, which is my nature,
Many are the breaches in my sowing and sown-fields (works).

Other road travellers (poets), who have bound their loins for this (versification),
Have, through ill-naturedness, escaped from the highwaymen (time-wasters).

For the reason that the children of the road may fly,
Why is it necessary to become black, like an Ethiopian?

18 Perhaps "dar kunj" should be read for "bar ganj." If so:—
Perhaps, for this reason, the snake sate in the corner,
So that its jewel head-stone may not, without labour, come to the hand.
See canto xi. couplet 72.

21 Through my good nature, all my time is wasted. Everyone who troubles me with speech (of laudation) I cannot drive away and not do his business.

The explanation—criticisms on and thefts of my poems are many—is wrong.

22 At the expense of metre the first line may be:—
Other road travellers have bound the loins of malice.

23 "Badán tá" signifies—bará,e ánki.
Foolish jesters, blackening the face, wearing long teeth, and assuming a frightful appearance, used to go in the streets at night and frighten children.

On that road (to the next world) on which I wish to go chattel-drawer (a traveller),
My road-provision (present), the good disposition is enough.

25 My jewel (of self) adorned with a pleasant temperament,—best.
For this, I lived; also in this I shall pass away.

When for everyone's sake pearl-piercing (versifying his history) is necessary,
For my own sake also, song-uttering (of my history) is necessary.

Of so many eloquent ones (ancient poets)—remember (this my) speech:
" I am the remembrancer of (their) speech in the world."

When, by me, speech assumed integrity (lustrousness and correctness),
By me, it will display stability till the judgment-day.

I am—the cypress-pruner (gardener) of the garden of speech;
Like the cypress-tree, in attendance, loin-girt (erect).

24 "Rakht kash" signifies—musáfir.
"Ráh-áward" signifies—ṭa'áma ki hamráh-i-musáfir báshad.

25 The second line is from the "Sháh-Náma" (begun A.D. 980, finished A.D. 1009), by Firdausí, who says:—

I am the praise utterer of Muhammad and Haydar ('Alí);
For this, I lived; and in this I shall pass away.

The "Sikandar-Náma," by Nizámí, was written A.D. 1200, according to the "Royal Treasury," by Mír Ghulám 'Alí Azád.

27 At the expense of metre the first line may be:—

Of so many eloquent ones, speech-remembering.

29 "Sarv-pírá" signifies—piráyanda,e sarv.
"*Árástan*" signifies—*adding*, so as to increase beauty. As applying collyrium and putting on splendid raiment.
"Pírástan" signifies—*taking away*, so as to increase beauty. As reducing the verbiage of a commentator, and clipping the hair of the head.

30 Like the sky—far from the deriding of all;
The chief; yet (through humility) the foot-kisser of all (poets);

Like Jupiter—for battle with every ill-thinker,
I possess the bow; but (through clemency) raise not the bow (for striking).

Like Venus,—I place dirams (sparkling speech) in the balance (of judgment),
But, when I give—I give without weighing.

Like the lightning,—I laugh not at anyone's affliction,
Lest that from (my laughing like) the lightning, sparks should fall on me.

Like the (perfume of the) rose, I express a cordial invitation to every thorn (injurer);
Like the reed, I express a great cry of joy to every wounder (slanderer).

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30 "Fusos" signifies—be ráh kardan; bígár; kár giriftan be muzd; daregh; istihzá; sakhríyat.

"Dur az fusos hama" may be a parenthesis.

As much as the sky is lofty (bálá), just so is it profound (zer); for it embraces and comprehends the world. Hence, it is the foot-kisser.

Like the sky, my excellence is such that I am far removed from the state of doing the work (of versification) without the reward (of fame). I am the chief of poets; the violence of plagiarists affects me not. As none can reach the sky, so none can attain unto my skill.

31 Barjís (Jupiter) has two constellations—Ḳaus (Saggitarius) and Ḥút (Pisces). Jupiter's bow is his mansion (Saggitarius); Niẓámí's, his inward power. Niẓámí compares himself to Jupiter (living in Ḳaus) in not waging battle, though bow-possessing.

32 The first line signifies:—

Mine is the wealth of the world, not poverty.
Of the devotees of God, wealth is in the grasp.

Venus has two mansions—Mízan (Libra) and Ṣaur (Taurus).

Like Venus, I utter weighed speech, but I give it unweighed.

"Dar tarázú nihádan" signifies—ḥáṣil dáshtan, to acquire.

33 The lightning laughs at the weeping cloud; but, in the end, in retribution it consumes and disappears.

34 "Ṣalá,e" signifies—a kind invitation.

"Ṣalá,e gul" signifies—the pleasant perfume that the rose gives. In

Verily, this scorched (grief-stricken) heart is fire,
Which from thorn devouring (calamity suffering) became enkindled.

Like the river, I became the defect-washer of the enemy;
Not like the mirror, the defect-seeker of the friend.

To those asking (the beggars), I give of my property and treasure (of verse),
That, by treasure-giving, I may not come to affliction.

I display barley; but, I put wheat in its place;
Not like those barley-sellers, wheat-displaying.

My rear and front are alike, sun-like;
My effulgence (purity of heart) is great; deceit, little.

Behind anyone's back, I so pass not by,
That, before his face, I should bear shame.

The ill-spoken word of the evil-speaker, I conceal (from him);
By the return of goodness I make (him) penitent.

I utter not evil of the enemy even,
Lest that, from that uttered, I should be my own enemy.

poetry, they liken the pleasant disposition to the pleasant perfume of the rose.

"Nawá" signifies—a cry of joy, such as that which rises from the reed.

"Khár" signifies—the injurious man.

"Gul" signifies—the beneficent man.

Whoever injures me I come before him joyfully and not in pursuit of vengeance. I make the evil speaker ashamed by my pleasant disposition; and express a salutation of honour to the injurer.

42 By ill speaking, I become deserving of the torment of hell.

By reason of this goodness, they (the men of the world) bring me—from the desert and the river bed,
From the good (holy men) and those renowned (kings)—blessing.

And, if also I wander from this state (of life of the world),
I may become the place of pilgrimage of good men.

On my own diram-scatterer (Benefactor), I become gold-scatterer;
But, with arrogant-ones, I display arrogance.

From being without a tool (of excellence), I remain not in the corner (of retirement);
The world, wind; and the orange (the lamp) fears the (strong) wind.

Of the kings of (past) time in this deep pit (the world that has devoured the dead),
To whom was there a rare companion (of excellence) like me (to keep their memory living)?

Who has beheld (singing) over a coloured rose (Nasratu-d-din)
A nightingale (a poet) of more lofty voice than me?

On every kind of knowledge, a book prepared;
For (the explanation of) every subtlety, a pen desired.

44 Niẓámí's tomb is a place of pilgrimage. See the "Life of Niẓámí."

46 The orange, a large fruit, is easily cast down by the wind. Both the orange and the lamp may signify—the rich man, who, by the wind of calamity, may be overthrown.

49 In the solving of one difficulty, I have written so much that (the first pen being worn out) I asked for another pen for the explaining of another subtle point.

Otherwise:—

I am—like the book, adorned with every kind of knowledge;
Like the reed (pen) adorned with every kind of subtlety.

From every science, understanding (in lustrous verse) taken,
Separately, in every science, a scientist.

I know how to excite sugar (sweet laughter) from every lip;
To pour rose-water (bitter-tears), from every eye.

The one, whom (by burning words) I bring to weeping, like water,
Him, I cause to smile again like the sun.

From Fortune of pleasant (concordant) rein, in my hand,
White sugar (sweet laughing) became like this; and the red willow (blood-weeping), like that.

I am able—to stitch up the door of (abandon) abstinence;
To come to the banquet, to illumine the assembly.

But, my tree (of existence) sprang from a corner;
If I move from my (corner) place, the root (of abstinence) may become languid.

When the (periods of) forty days (chilla) became forty (in number); and (times of) retirement (khilwat) a thousand,
It is far from the work (of the hermit) to come to the banquet.

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50 Otherwise:—

Taken—from every science, luminousness;
Separately from every art, artfulness.

Couplets 49 and 50 may qualify the nightingale (Nizámí).

51 Rose-water is bitter of taste.

53 In the first line, "dar" is redundant.

The sweet laughter became like this, that I make the hearer joyous by my joy-exciting words; and the weeping like that, that I cause him again to fall to weeping from my terrible words.

55 Since I have become—"one sitting in a corner," and "one choosing retirement"—it is possible that, if I come out, the root of my austerity may become languid.

56 In Súfí,ism, "khilwat" signifies—a retirement of three days' duration.

At the time of the torrent (of weakness through austerity) being evident,
It is not proper (though short the distance) to go from Ray to Bukhara.

With such a stormy wind (vicissitudes of Time),—verily, best,
That I bring not forth, like the rose, my chattels (body) from the corner (of retirement).

I seldom become the people's guide to myself;
The (bird) Huma, from being seldom seen, is auspicious.

60 My head turns from sleeping and rising;
I know not again how to make a remedy (in old age).

Save that, with speech, I should chaunt the rose (utter a modulated melody);
Should express, over that rose, a (joyous) cry like a nightingale.

If I had seen a rose-tree (an ancient or a contemporary poet) better than myself,
I would have plucked from it the red or the yellow rose (of profit and subtlety).

Since, it is necessary to eat roast meat of my own thigh (to undertake trouble),
Why should I wander in beggary (around other authors) like the sun (around the world)?

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58 The Humá, descending at night, snatches rotten bones from the desert. He on whom its shadow falls becomes auspicious.

61 In the first line, "gul" may signify—naghma,e rangín.

To the ancient poets, verse heart-expanding and ease-giving was altogether pleasure. For they used to bring into verse the jewel of speech regarding God's mysteries.

63 Since by my own endeavour I can acquire anything—why should I beg of authors?

In the "Nakhzan," Nizámí says:—

I have not taken a loan from any;
What my heart said, verily I have uttered.

Vexation (on account of my old age) took (the people of) Time from me;
I took ease in the corner of the garden of Iram (Paradise).

65 Like the Simurgh (of pleasing cry) I sit in a corner;
I give from the mouth, treasure (magic words) to the ear.

Like the lofty sky, on the door of the house,
I fixed the lock against the world, and the bolt against myself.

I know not how time goes—
Whether, in the world, it moves well or ill.

I am (as) one dead proceeding by manliness (lofty resolution);
Neither of the men of the Karavan, nor of the goods of the Karavan (the World).

64 For a description of the garden of Irám, made by Shudád, see Ouseley's "Persian Collections," vol. iii. No. 1, p. 32; and Sale's Kurán, c. 88 and the P. discourse.

"Malálat" refers to what the philosophers have said:—

When a person chooses retirement it is necessary to think—Since the people are vexed with my wickedness, I will sit in the corner, and men shall escape from my wickedness and I from theirs.

65 Thus far, the poet describes his wish for the corner of retirement. Now, he speaks of the acquisition of his desire.

Some put couplet 64 after couplet 65.

The Símurgh, or 'Anka, a bird equal to *thirty* birds, endowed with reason, existed many revolutions of ages and of beings before A'dam; it lives in the mountains of Káf (Caucasus); eats daily forty elephants; and has a mournful but delightful cry. See the "History of Kaharman."

In musical modes, the note 'Anka is considered the best.

66 So that there might come—neither the people to me, nor I to the people.

The sky is supposed to shut its own door against the world, so that its mystery may not be known.

In some copies—zadam az jahán kufl va az khulk band—occurs. The second line will then be:—

I fixed the lock on account of the world; and the bolt, on account of the people.

68 "Káraván" (compounded of kár raván) signifies—the goods of a káravan.

"Káravání" signifies—sáhib-i-káraván; one of a káfila.

I am neither of the men of the world, nor of the goods of the world (káraván). Nay, I am free from every breath, and am come truly into

With a hundred toils of the heart, I express a breath (of verse);
So that by it I may not sleep (lost to fame), I strike the bell (of verse).

I know no one who, with soul and body (inwardly and outwardly)
Loves me more than his own body.

I turned away my face from the love of persons;
I found myself the friend of myself.

Although, in the opinion of lovers (of the world) I may be bad,
Verily best—that I myself be the beloved of myself (and abandon their love).

Against the people, the door of need closed,—best;
From beggary at every door, escaped—best.

If from the love of persons, daily food be not mine,
God is the Provider, victuals causing to arrive.

Would that mine were that power,
Which would permit to man no need of man.

In this dusty stage (of the world), from fear of blood-shed (my being slain),
I am unable to bring my head beyond the line (of retirement).

The state—behold what it is—of the stage-wanderer,
Who is the captive of the stage of blood-shed (the world)!

the recollection of God Most High. I am neither a follower of any, nor followed by any.

69 The second line may be:—
So that by it I may not sleep (careless of God), I strike this bell (of verse).

76 "Khatt" may signify—an enchanter's circle; or God's order.

I have clay-plastered the door of (against) the people,
In this path (of the world) I have rested in this empire (of retirement).

Forty days, I seized the rein of myself (rested);
For the perfumed leather (of Yaman) becomes perfect (bulghar) after forty days (a little time).

When in the four cushions (the four elements) I experienced no repose,
I sate down within those four confined walls (of retirement).

For every grain (morsel of food) that I cast into the ass-mill (of my body),
I gave back a great pearl (of lustrous verse) to the jewel-recogniser (the poet).

A thousand praises on the speech-cherisher (Nizami),
Who fashions a jewel out of every grain!

These my tears (from desire of God), and (this my) cheek (lean from austerity),—the wet and the dry,
Have plastered my walls (body) with the mud-plaster (of austerity).

Here (this world), the body with barley-meal prepared;
There (the next world), the heart with the treasure (of God's mystery) adorned.

I passed not my time in sport,
For business is other than sleeping and eating.

79 "Zimám" is the rein attached to the camel's nose-stick.
"Chila" refers to the period of forty days of holy travellers.

83 In some copies, in the first line, "az" (of description) in place of "ín" occurs; then:—
The wet and dry, descriptive of my tears and my cheek.

84 "Ínjá" may signify—the body, or outward state.
"Ánjá" may signify—the heart, or inward state.
"Ganjína" may signify—the jewel of speech.

I slept not a single night, joyful on a couch,
On which night I opened not a door of knowledge.

My mind (in drawing forth verse) is not woman (in need of the husband) but the fire-striker (steel),
Which, like Miriam, is virgin (yet) pregnant (with strange subtleties).

To it (my mind), how may come the wish for that husband (speech),
That may come to it from the stone and iron (the mind of other poets)?

Virgin (lustrous) words with this heart-enchantingness,
One can only with difficulty bring forth by the path of thought.

89 In both lines "ash" refers to átash zan; the second line qualifies shúe, the husband; "sang va áhan" signify—the fire striker.

Explanation:—

(*a*) Since my mind is itself husband and not woman, how may it (the mind) desire that husband that is of the same nature? One fire striker desires not another fire striker, both being of the same nature and independent in producing fire.

(*b*) My mind is not less powerful than the minds of other poets that it should take profit from those of its own nature.

(*c*) How may come to it (the fire striker) the desire of that husband that comes forth from stone and iron (the fire striker itself)?

Again, in both lines, "ash" may refer to—ẓamír, the mind.

(*d*) My mind is not woman (zan) who derives profit from the husband. Nay, it is a fire striker (átash-zan) in which fire (its child) is produced without marriage. For it is like Miriam (the Virgin Mary).

(*e*) My mind is not woman (zan), but fire (átash-zan), which nominally is (zan); for, like Miriam, it is both virgin and fecund.

(*f*) How can the desire come to my mind for that husband (words which issue from the stone and iron of the temperament of other poets)? and how can my mind be desirous of union (marriage) with other poets? Fire takes no profit from fire; but the female from the male.

Again:—

"Átash" (átash-zana) may signify—the Ḳaḳnus, a bird of which

90 To utter virgin (lustrous) words is to pierce the soul,—
Not everyone is fit to utter (virgin) speech.

Neither consider the pearl of earthenware (base-utterance) pierced (uttered);
Nor consider an (unpleasant) song in the hot bath place uttered.

Think of those wide deserts (of lofty speech),
Where the throat (of eloquence) becomes rent, rent by (delivering) the voice.

there is but one representative in the world. This bird cohabits not; has a bill with three hundred and sixty orifices, or organ-pipes; lives a thousand years; collects, at the time of dying, all matter as fuel; seats itself on the funeral pile; sings a melodious air through the three hundred and sixty organ pipes; and, by God's power, through the flapping of its wings, kindles a fire and consumes the pile and itself. From the ashes it springs into existence again.

91 Virgin words and fresh significations are not as the pearl of earthenware (base utterance), and the song (of no grace) in the hot bath place, that are produced with ease.

In fancy, pierce not the pearl of earthenware (base utterance), for it is no great matter; and if thou canst sing the base song in the hot bath place, sing it not. For no credit attaches to the performance, since in the hot bath the voice graceless and toneless appears agreeable.

In the desert (where is difficulty of producing a sufficiency of sound) the lovely and the ugly voice become apparent.

If ba durre be read for na durre, we have:—

Grant—a (piece of) earthenware threaded with a pearl—what then?
Grant an (unpleasant) song uttered in the hot bath—what then?

These two are easy; for when they thread the piece of earthenware on the jewel-cord, by the decoration of the cord, it appears beautiful. Even so the unpleasant song appears pleasant in the hot bath, by reason of the reverberation that arises from the walls.

92 If thou display fancy for those lofty modes of speech, think well; for the contemplative power of a poet, by the gathering of such ideas and bringing of them into verse, becomes broken.

Consider how much abstinence it is necessary to endure, so that the voice of song may, in the wide desert, display sufficiency. In the wide plain, by raising high the voice, the throat becomes rent.

"Gulú-sháḵẖ" refers to—the reciting of histories in a loud voice in the midst of assemblies so that all may hear.

When thou strikest the gold (of thy speech) on the King's die (of eloquence),
So strike that if it (the gold of thy speech) shatter, thou shatter not (the die).

93 "Zar rá bar sikka,e sháh zadan" signifies—displaying the gold.

"Sikka,e sháh" signifies—the iron die, or stamp, on which is the king's image, with which they stamp on the pieces of money so that they may become current and legal tender.

If thou give publicity to the gold of thy speech, so give it that if the gold (through its defect) shatter—thou shatter not (become not ashamed).

# CANTO IX.

## A Tale, by way of Apologue.

1 A Jew (by way of deceit) gold plated a piece of copper;
The profit on it he made—the plundering of his shop (by those deceived).

Neither becomes the fig (the poet) the name of every fruit (sweet verse),
Nor is every widow like Zubaida.

The couplet refers to the shattering of the base gold of speech.

Harúnu-r-rashíd, or Aaron the Well-advised, was the fifth Khalífa of the house of 'Abbas, A.D. 786–809. In the "Arabian Nights' Entertainments," one reads a good deal of him. Zubaida, his wife, was celebrated for her liberality, the marks of which are still to be seen at Madína.

A writer in the new "Quarterly Magazine," January, 1879, page 161, says:—

"Harunu-r-rashíd seems to have been a compound of the worst characteristics of such despots as Philip II. of Spain, Francis I. and Henry VIII., combining with the superstitious bigotry of the first the insatiable rapacity of the second and the ferocious sensuality of the third, a blood-thirsty savagery peculiarly his own, and the sensitiveness to music, poetry, and wit that distinguishes the Arab."

Zubaid was as fanatically pious, superstitious, cruel, and cultivated as Harúnu-r-rashíd.

Two Hindus (poets) came forth from Hindustan;
One may be the thief (of the verse of others), the other the watchman (of his own verse).

From the water of this shining silver (of my polished verse),—I
Separated the stains of the dust (of unworthiness).

I let loose the bird (my own speech) from this form (the sweet fruit of the tongue) at that time,
When, like the lofty palm, it (the speech) is matured.

When thou reachest the unripe fruit (the book yet unpurged),
If thou shake it (from the tree) thou art a raw person.

By pressing, the unripe fig becomes soft (and apparently ripe);
But, shouldst thou eat (it), blood issues from thy palate.

The blossom which, out of season, (quickly) laughs (blossoms) on the bough,—
Produces it much fruit on the tree?

That land which possesses defective soil,
One cannot truly establish in it a foundation.

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3 "Hindú" signifies—a man of Hind; a watchman; a thief. The Hindú is black through the overpowering effects of Saturn.

5 So long as I mature not, amend not, and complete not my speech—I display it to none.

Otherwise:—

From this picture (of the Sikandar-Náma), I uplift the sheet (veil) at that time,
When, like the lofty palm, it (the Sikandar-Náma) is matured.

7 In the opinion of the sages, the eating of the unripe fig fissures the throat and causes blood to flow.

If thou take this Sikandar-Náma (yet unpurged of defect),—like the fig finger-pressed, or the apple house-ripened, it will not gain thy acceptance.

8 The blossom that appears in the early spring produces little fruit; that which blossoms tardily, much.

9 "Bar" signifies—zamín-i-nákáshta.

"Búm" signifies—zamín-i-káshta.

"Bar o búm" signifies—zamín-i-khushk va ná-ránda.

10 If the fig-eating birds (plagiarists) had been many,
There would not have remained a single fig (hidden subtlety of verse) on any bough (of my book).

With splendour (of excellence), I can execute this work (of the Sikandar-Nama);
With want of splendour, work issues not from *man*.

When, in respect to the grain, there is hope of profit,
The husbandman enters the harvest-field.

When the corn becomes dull and low in price,
The seed-scatterer abandons working.

Those music-understanding, melody-hearers,
Took their ear (off) from (listened not to) the melody of the singer (Firdausi).

15 It became necessary—to make this employment (of versifying);
To prepare a delightful book (the Sikandar-Nama), in such a way

That when, in writings, it becomes place-occupying,
To the scribe, may be no help as to using it.

With such decoration that the great cypress (the Shah-Nama) is small,
I displayed pre-eminence by this tale (of the Sikandar-Nama).

10 The fig (enclosed and concealed in its leaves) has a viscid juice, which renders it difficult for a bird to eat it, for the juice glues together the jaws of the beak. When the crow (the only bird that can eat it) devours it he cleans his jaws against a stone or in a stream.

The poets contemporary to Nizámí are compared to the crow; Niẕámí's verses (on account of their lusciousness), to the sweetness of the fruit of the fig.

This couplet is sometimes placed as couplet 3.

13 Like the sowers of the world, I desire profit for my verse,—not like the ignoble, who, without being asked by kings, proffer their works and obtain scanty reward.

17 In the Sháh-Náma, by Firdausí, are tales of many infidel kings; in the Sikandar-Náma, by Niẕámí, those only of the prophet Sikandar.

More than this pleasing acquaintance (the Sikandar-Nama), no tale
Is approved by the true ones (the sages).

Other books (of Sikandar) first (prepared) which thou mayst search,
Are not correct, according to the crowd of (professors of) the religion of Islam.

A (true) book like this is not falsehood-raising,
Written with so many sharp pens (trustworthy histories).

With the power of the point of such (sharp) pens,
This (the Sikandar-Náma) has honour above other books.

On account of that royal wine (tale of Sikandar), which is in its cup,
Its name is—"Sharaf-Náma,e Khusraván!"

The former poet, the sage of Tus (Firdausi),—
Who (with verse) adorned the face of speech, like the bride,

In that book (the Sháh-Náma) in which he urged pierced jewels (previously uttered subtleties of verse),
Fit to be uttered (of Sikandar),—much that he left unuttered.

And if whatever they (the moderns) had said of the ancients,
He (Firdausi) had uttered, the tale (of the Sharaf-Náma) would have been long.

20 "Tazwír-khez" signifies—anything produced by falsehood.

22 "Mai-i-khusraví" signifies—a wine of 'irák, greatly exhilarating, and may here mean Sikandar's fashion of world-seizing and peasant-cherishing.

This title signifies—"The Exalted Book of Kings," a title of the Sikandar-Náma.

25 In the Sháh-Náma the number of couplets is variously stated at 60,000. See Clarke's translation.

Whatever was not pleasing to him, he uttered not;
Of which no help was his—verily (that only) he uttered.

The rest for friends (us future poets) he placed (as) remnants;
For alone it is not fit to eat sweetmeats.

Nizami, who drew jewels (of speech) on the thread (of verse),
Drew his pen on (rejected) the pen-seen tales (of Firdausi).

With an unpierced pearl (unuttered subtlety), which he found in the treasure (of genius),
The word-weigher found his own balance (tongue).

He (Nizámi) made "the Sharaf-Náma," wide of renown;
In it, he made the old tale (of Sikandar) fresh.

Come Cup-Bearer, that ruddy wine (of senselessness on beholding God's majesty),
Give me, that, intoxicated, I may become abandoned (drowned in the love of God).

Perhaps, by reason of that rapture, I may express a song;
(And) give an invitation (to myself) to the tavern-haunters.

28 The tales that Nizámí found in the Sháh-Náma, he wrote not in the Sharaf-Náma, Khusraván, or Sikandar-Náma.

32 "Kharábí" signifies one who stays in a tavern.

"Kharábát" may be—the plural of kharába.

"Kharábátiyán" signifies—those altogether senseless on beholding God's majesty.

In Muhammadan countries, through fear of the true Muslims, the tavern is often situated in ruined or abandoned spots.

The second line may mean:—

And call (to myself) the tavern-haunters (those senseless from beholding God's majesty), so that they may obtain a portion of my senselessness.

# CANTO X.

THE INSTRUCTIONS GIVEN BY THE PROPHET KHIZR (ON HIM BE PEACE!) TO THE POET NIZAMI, REGARDING THE WRITING OF THE "SHARAF-NAMA,E KHUSRAVAN," OR "SIKANDAR-NAMA."

1 Last night, Khizr was my instructor,
—With a secret, which came acceptably to my ear,—

Saying:—"O victual (wage)-devourer of my design (of instruction)!
"O taster of the cup of my speech (of instruction)!

"O one, lily-like, head turned from the service (of God's creatures to God Himself)!
"O one, moisture-gathered from the fountain of Life (the love of God)!

"Speech (verse) may cause thee to arrive (at renown) in the world;
"Read thou the writing of it (the Sharaf-Náma) to the sages.

1 Khizr (confounded with the prophet Elias), the general of the monarch Zu-l-Karnain, was Abraham's nephew, and the guide to Moses and the children of Israel in their passage of the Red Sea and the desert. Having drunk of the water of life, he is not to die until the Day of Judgment. It is said that wherever he planted his foot the spot became *green*. Hence his name, Khizr.

2 "Jáma" signifies—musháhira; sáliyána.
"Jámagí-khwár" signifies—rozí yabanda.
"Chashní-gír" signifies—bahrí giranda.
Khizr's address extends from couplet 2 to couplet 32.

3 They call the lily, whose leaves are shaped like the tongue—noble, free.

"Be not the accepter of the unacceptable (the false history);
"For people find not harmony in the false note.

"Exercise choiceness, that thou mayst be precious,
"(That) the approved ones (sages) may also approve of thee.

"Without delay—the swallowing of (being swallowed by) the dragon;
"The stuffing (being stuffed) into the crocodile's mouth,

"Is to the world-experienced one more pleasant than that,
"He should behold (speech) altogether unacceptable.

"(Of the tale of Sikandar) what the ancient sage (Firdausi) said, utter not;
"For it is not proper to pierce two holes (in) one pearl (of speech),

"Save in parts, thought-seizing (necessary to explanation),
"Of repeating which there is no help.

"In this trade (of versifying), since thou art a new leader,
"Follow not those who have become old.

"When the power of virgin-attempting (unused poetical image) is thine,
"Stain not thy hand with every widow (used poetical image).

5 "Pesh-báz" signifies—pesh-wáz; istiḳbál kunanda; ḳabúl kunanda. Báz is redundant.

7 "Ambáshtan" signifies—properly, púrkardan, but here, púr shudan; faro raftan.

If a dragon carried the world-experienced one down his throat, or if a crocodile stuffed him into his own throat—it would not be so unpleasant to him as the beholding of an abhorrent deed.

It is said that a dragon swallows a man at once in a lump, and that afterwards he twists himself about a tree so that the man's bones may be broken and digested.

In some copies, in the second line, ba daryá shudan occurs:—

In haste, to become the swallowing (morsel) of the dragon;
In the river, to go into the mouth of the crocodile.

12 The poet compares the using of phrases already uttered by other poets to taking a widow to wife.

"Grieve not for the prey (the tale of Sikandar), which thou hast not (yet) made;
"For whatever (is) uneaten is a food-store.

"With difficulty the jewel comes (is produced in) to the stone,
"(Then), how mayst thou easily acquire it from the stone?

"If thou little by little (minutely) examinest,—everything
"Issues with difficulty from the difficult place.

"One cannot with ease pierce the jewel (of speech);
"Refining is necessary to the virgin silver.

"That one who suffers toil on sea and land,
"Finds dirams from the fish (by fishing), and treasure from the ox (by ploughing).

"Thou desirest the silvern jar and the golden basin (emblems of wealth)?
"—It is not proper for thee to abandon (in impatience) the dust of Irak (thy native land).

13 "Yakhní" signifies—zakhíra, a store for the time of need.

14 Orientals say that jewels are produced from stone after a lapse of six thousand years.

17 Fishes devour drowned men, whose gold and silver thus enters their bellies. If a person catches them, he will certainly obtain the gold and silver.

"Az gáv ganj yáftan" refers on the following tale:—

A villager, on giving his field some water, beheld a hole into which the water passed, and from which a terrible voice came to his ear. The villager told his tale to Bahrám-Gor, by whose order they dug into the ground and found a building sixty yards in height The sages said:—"Within this house are two buffaloes, of which the eyes are rubies and the bellies full of jewels. On their foreheads is written the title—'The Treasure of Jamshíd.' Around them are birds and animals, like the lion, the wild ass, and the peacock, whose eyes and breasts are rubies and pearls."

On hearing this, Bahrám-Gor ordered that they should sell the jewels and distribute the proceeds to the deserving.

18 'Irák is the place of appreciation of verse, and of abundance of gold.

If for case of wealth thou goest to other cities, thou wilt not find it.

See canto xxxi. couplet 87, and the Sháh-Náma, by Firdausí.

" From Ray to Dahistan and Khwárazm and Jand,
" Thou wilt not behold (even) a cauldron (cover off) save the torrent-channel.

" The people of Bukhára, and Khazrán, and Gílán, and Gurd,—
" All four (people) are feeble for a fragment of bread.

" Of Mazandaran sprouts not the grass,
" In which thou seest not a hundred spear-points.

" From Mazandaran come only two things—
" One, the demon-man ; the other, even the demon.

" Precious be 'Irak (of 'Ajam) heart-illuminating,
" Of which the fame of excellence became lofty.

19 Ray is the capital of Persian 'Irák; Dahistan is in Tabarístán; Khwárazm lies along the bank of the Oxus (Jíhún), and extends to the Caspian. It is said to have received its name from the great Cyrus, who, with little loss, defeating a large army of the natives, exclaimed:—"Khwár razm (an easy victory)!" Jand (Khujand) is a town in Turkistán.

Thou wilt behold neither wealth nor comfort. The men of these regions are so poor that they have not even a cauldron or a platter,—unless, indeed, thou imaginest the holes in their land to be cauldrons, cover taken off.

20 Bukhárá, beyond the Oxus, is surrounded by a wall comprehending fifteen towns in a radius of twelve miles.

21 On the southern shores of the Caspian, lie the two Persian provinces of Gilan and Mazandarán, that offer the only easy and fertile belt of territory in all Persia through which an army could be marched from west to east, between the Caspian Sea and the Persian Gulf, and, therefore, the only road to India from Russia on the west. For there lies—to the north, the Caspian, so shallow and stormy as to be useless; and to the south, the great impassable salt desert. At this moment (1880) an excellent road runs from St. Petersburg to Hirát en route to Delhi, *viá* Odessa, Batum and Meshed, broken only by the want of these two provinces.

All the men are man-injuring to such a degree that if grass spring up,—thou wilt find a hundred spears in the midst for the injuring of travellers.

So hard is the country of Mazandarán that grass (the softest of vegetation) is hard to such a degree that its head is spear-point possessing—then imagine the country.

" That rose which keeps its perfume,—
" Its perfume-scatterer is in 'Irák alone.

25 " Thou—that also, best—O man of high descent (like an angel)!
" That thou wander not, like the wind (in restlessness), around the earth.

" For jewel-digging (lustrous spiritual verse) make sharp the mattock (of thought);
" Practise sugar-scattering on the bride of speech.

" Thou, the jewel-digger from the Sikandrian mine—
" Sikandar himself may come jewel-purchasing!

" A world-possessor may come thy purchaser,
" Thy work may with celerity rise to the sky (in the favour of the people).

" When the purchaser brings the price to the door,
" It is not fit to abandon the path of trade.

24 " 'Araḳ-i-gul " signifies—guláb, rose water; it is against idiom to use it in the sense of 'araḳ-i-jabín, the sweat of the forehead (of shame).

" 'Araḳ-rez " signifies—guláb re<u>kh</u>ta; 'araḳ áranda; re<u>kh</u>tan-i-'araḳ. That rose, from the perfume of which the brain of men of excellence becomes fresh,—its rose-water is in 'Iráḳ alone.

Again—The rose-water drawer of every rose of fresh perfume is in 'Iráḳ alone.

Again—The phrases and thoughts that expand the sense and understanding are in 'Iráḳ alone.

Again—In 'Iráḳ, the people are of such excellence that if the sages of Time there come they become ashamed. ' This rendering is contrary to idiom.

'Iráḳ is celebrated for its rose-water, for the understanding of its people, and for the birth-place (Ganja) of Niẓámí.

26 "Shakar-rez " signifies—a substance (sugar and sweetmeat) that, on the nuptial day, they scatter on the bride and the bridegroom. See canto xxxiii. couplet 123.

27 Some commentators think that Sikandar (couplet 26) and the world-possessor (couplet 27) each signify—Sikandar.

"When the sea purchases (snatches) the jewel of the narrow mine,
"It gives the boat-load of pearls for the (mere) stone fragment.

"From his sea (the purchasing of that king) conceal not the treasure of the jewel;
"Take a pearl (of justice from the king) and sell a jewel (of thy lustrous verse).

"By true judgment, be the impartial one, in such a way,
"That both the spit and the roast meat may be in place."

When the consolation of (the prophet) Khizr came to my ear,
Sense made my brain more fresh.

The word (of counsel) was accepted; it became [illegible]e-seizing;
The speech which comes from the heart is heart-pleasing

When this counselling took hold on (affected) me,
I opened my tongue with a pearl of the Dari language.

32 The second line means:—

Then thou mayst truly relate the tale of Sikandar, and also not fall into error.

This couplet has no connection with couplets 31 and 33.

Nizámí is a mediator between the creatures of God and the prophet Khizr.

O impartial one! so act that both the praise and the beauty of poetry may remain; and also that the customs of religion may not leave thy hand. Like other poets, who have practised exaggeration in praise, and ended in infidelity—speak not.

Some say that Nizámí, making himself the person addressed, says:—"In this way I speak that both the heart of the king (by excess or deficiency of praise) may not be distressed; and also that respect for the Darvesh and for the splendour of the market of verse may not leave thy hand."

A commentator (Khán Arzú) says that the latter explanation is wrong, as up to this point the advice of Khizr extends. But Khán Arzú is wrong, if it be supposed that Khizr is written for—dil, the heart.

33 In some copies—the sense of my brain became more fresh.

The Persian tongue is of seven kinds:—

(1) Hiriví, the speech of the people of Hirát.

(2) Sikrí, the speech of the people of a mountain in Zábulistán (Sístán), between Kích and Makrán.

• •

I established a great crowd of every subtlety (of verse),
Perhaps, in speech, I may make a new book.

In that place of perturbation, without helpers,
I cast a lot, in respect to the names of renowned ones (past kings).

• (3) Zaválí, the speech of the people of Zábul, in Zábulistán.
(4) Sughdarí, the speech of the people of a district of Samarḳand.
(5) Pársí, the language of *Eastern* Persia, the speech of the people of Párs, of which the metropolis was Istrakh or Istakhar, Persepolis. It was spoken up to A.D. 1000.
(6) Pahlaví, the language of *Western* Persia, the speech of the people of Pahlú, the language of Sipáhán, Hamadan, Nihávand, and its dependencies, was spoken during A.D. 226-651.
(7) Darí, the speech of the people of Darah,e jabál (the pass of the mountains).

The first four tongues are obsolete, the last three current. Darí being the most eloquent, Niẓámí selected it for the writing of this work; it was first spoken in the time (B.C. 465) of Bahman-dirázdast (Ardshír or Artaxerxes Longimanus), son of Isfandiyár, of brazen-body (Xerxes). See Clarke's translation of the Sháh-Náma.

Párs was the name of the son of Halú, son of Sám, son of Núh (Noah).

All that stretch of country, from the bank of the Jíhún to that of the Farát (Euphrates), that was in his sway was Párs.

From Bábu-l-Abwáb (Darband, on the west shore of the Caspian, Ṣadd-i-Iskandar, Sadd-i-Yajúj va Májúj) to the shore of the sea of 'Umán; and (after the lapse of time) Istakhar (Persepolis) and all its dependencies became Párs. See canto xiii. couplet 47.

The rest of the country east of Istakhar became Khurásán (meaning east); and the country of Ispahán and the towns of Kohistán (by reason of the wholesomeness of the water and the agreeableness of the air) known as 'Iráḳ-i-'Arab and 'Iráḳ-i-'Ajam.

The Darí was not a distinct language, but only a refined dialect of the national language spoken at Court; it differed from the rustic dialects just as the language of good society and literature differs from that of the peasantry.

The word Darí is derived from dar, a door; for it was the usage of the Persians, as it is of the Ottoman Porte, to name what approaches royalty from the *gate*, while we name it from the *court* within the gate.

The dialect of Bactria, after it had been established at Court by Bahrám Gor, (Varahrán the Fifth of Roman history, A.D. 420), was called Darí.

87 By lot, Niẓámí chose the king whose history he should relate.

"Hairát" refers to—the perturbation into which, by Khizr's visit, Niẓámí was last night thrown; or, to this world, the place of perturbation.

• •

Every mirror which from (by means of) the heart I burnished,
In it, to me, Sikandar's form shined.

Glance not lightly at that monarch,
Who was both sword-striker and crown-possessor.

A multitude call him Throne-Possessor,
Territory (of Iran)-Seizer, nay, World-Seizer.

A crowd of his ministers and councillors
Have written his decree for wisdom.

A crowd, by reason of his purity and love of the religion (of Islam),
Became accepters of him as a prophet.

From all three grains which the sage (the ancient wise historian) scattered,
I will plant a fruitful tree (a book full of profit).

Will first knock at the door of sovereignty,
Will speak of the work of territory-conquering:

Will then of his wisdom arrange my words,
Will make fresh old histories (of his philosophy).

Will then strike the door, in respect to his prophecying;
For God has also called him prophet.

38 "Táftan" signifies—properly, roshan shudan; but here, roshan kardan.

41 "Díván" may signify—daftar; dawárí-gáh.
"Dastúr" may signify—vazír; nuskha,e daftar.
Aristotle and others called Sikandar—"the Wise One."

42 Sikandar's ancestor, Ibráhím, the Friend of God, was, they say, of the faith of Islám.

43 The Sharaf-Náma consists of two parts:—
(1) The Sikandar-Náma,e bará, or Sharaf-Náma,e Sikandarí.
(2) The Sikandar-Náma,e bahrí, or Akhál-Náma,e Sikandarí.
The first describes Sikandar's sovereignty (sultanat), or exploits by land; the second, his philosophy (hikmat) and prophecying (paighambarí). These two parts, forming three volumes, may be called three *grains*—sultanat, hikmat, and paighambarí.

Three pearls (three histories) I prepared; each one pearl (book) the mine of treasure;
Toil endured, separately, for each one pearl.

With those three rivers (histories, or books); with these three pearls (three kinds of lustrous verse);
I make the world's skirt full of treasure;

I raise in the world a new decoration (a book),
Which demands a present from every country.

50 Pity comes mine that this illuminated scroll (of lustrous verse)
Should be the captive of the dust, in the waste-book (of ancient histories).

Where is the door of the wealthy one (Nasratu-d-din) that of this handiwork (the Sharaf-Nama)
The picture, I may affix to his wall?

(That I) may make a piece of silk (the Sikandar-Nama) like this his life-keeper;
May make him free from earth's dust (the grave).

By this renowned book slow-moving (long enduring)—
By it—I may keep long his name:

May make of this throne (the Sikandar-Náma) its sitting-place,
On which (throne) it may perpetually be place-occupier:

47 Nizámí was sixty years old when he completed this work.

50 Here begins the praise of Naṣratu-d-din, the king, the patron.

51 "Dast kár" signifies—an embroidered cloth that they used, for show, to hang at the door and on the walls of the king's palace.

52 If parda wár be read for zinda dár:—

(That I) may make a silk (the Sikandar-Náma) like this his (door) screen;
May make it (the silk) free from earth's dust.

54 In both lines, "it" it refers to the *name* of Naṣratu-d-dín mentioned in couplet 53.

56 May prove by a word (of lustrous verse) his name (worthy of honour),
That its ease may be (remain) in this motion (the ever-changing world):

Not a word, that the world may take from its memory (forget),—
Neither will the rain wash (efface) it; nor, the wind take it away:

On the condition that—when, in this splendour-place (of the world), I
Cause his head to reach the sun and moon,

To me, from him, also a great degree of rank may arrive;
A crown, worthy of my head, may arrive.

From the luminous sun (Nasratu-d-din) one can seek light;
But of shade! shade (the nobles) is far from this work (of light-giving).

60 To the kites (the nobles), what business with the pigeon (the Sharaf-Nama)?
For the king's falcon (Nasratu-d-din), this prey is required.

Nizami, whose work is versifying in Dari,
Threading a pearl (of verse) is fit for him.

He so prays for this charming book (the Sharaf-Nama)
That the reading of it may illumine (not vex) the brain.

By it,—may light be to the heart of friends!
And from it,—may the animadversion of enemies be far!

Melody—(even) if it be the melody of the (joy-exciting) Chagawak (Lark),
When the enemy touches the chord, it is the arrow (of abhorrence) swiftly flying.

13 In that circle (earth's surface), in which I have urged this speech (the Sikandar-Nama),
I have invoked my own heart-cherisher (God),

That He may make this charming book famous;
May make its precious maker (its reverencer) precious:

May expand (in lofty flight) its feathers and wings (leaves) in such a way
That good fortune may arise from its omen,

(That it) may bring joy to the readers;
May cause exhilaration to reach the learned ones:

May bring hearts withered (in lust, not scorched with the love of God) to the work (of the love of God);
May be the consoler of those grief-stricken (of God).

May cherish the broken-hearted;
May give the solution of concealed (difficult) matter:

If one unable (to read) desire it,
May God make him strong for reading!

And, if one hopeless take it in the hand,
May God bring to his hand every hope that is!

Whatever of this sort I asked from God,
God gave; and for that given I offered thanks.

This banquet-place became (auspicious), like the Huma, on that account that
It became especially prosperous in the king's banquet.

Come Cup-Bearer! that water,—ruby-like,
Cast into the cup, ruby-shedding (full of red wine).

74 The meaning may be—Although all the requests that I made to God are auspicious, yet it is more auspicious that this Sikandar-Náma became especially prosperous at the banquet of the King Naṣratu-d-dín.

"Humáyún" is composed of—humá, a fabulous, auspicious bird; and yún, like.

The banquet place refers to—the Sikandar-Náma, the place of ease for the holy men of the time, and of joy for the learned ones.

75 The cup ruby-shedding signifies—Nizámí's body, that through love to God keeps shedding tears of blood.

A cup of earthenware (man's body) of which wine is the life,—
The earthenware of the earth (the whole of the earth) is the dust (source) of its odoriferous herb (man's soul).

## CANTO XI.

### In Praise of King Naṣratu-d-din.

1 O lofty sun! draw forth the standard (from Aries);
O cloud of black silk! be proudly moving:

O heart of thunder! like the monarch's drum, roar;
O lip of lightning! like the morning-time, laugh (flash):

O air! rain (shed) the pure drop;
O oyster! seize, (and) make that drop the pearl:

O pearl! come forth from the bottom of thy own sea;
Make thy abode in the crown of the king's head.

5 That king, who is desirous of its ascent (the pearl of speech),
His ground kiss is its (poetry's) royal pearl.

In all matters of the royal splendour of Sikandar, one
To whom the pomp of Sikandar returned.

2 Ra'd is the angel who drives the cloud.

4 In Aries, the sun's power is greatest.

As much labour is required to produce the pearl worthy of the king's crown—so much effort to prepare the pearl of verse worthy of the king's praise.

5 Otherwise—

That king who is desirous of his (Naṣratu-d-dín's) lofty rank,—
His ground kiss (before Naṣratu-d-dín) is his (own) royal pearl.

Earth, alive-keeper (by justice); sky, alive-maker (by the worship of God);
World-seizer and enemy-overthrower;

The Prince of the West in manliness,
The Kadr-Khan of the East in learnedness—

Nasratu-d-din! world-champion, who is
Conqueror, like the sky, over his enemies.

The enemy late-thinking (unwise); but he foreseeing (wise);
The enemy, of little love; but he, of great hate.

Lord of the sword, and the throne, and the crown;
The three-time striker, and the five-time shelterer (of Islam).

With manliness,—he urged his (chosen) steed,
Both throne-adorner, and also crown-bestower.

By the custom, which was the regulation of kings,—
The key was of iron; the treasure, of gold.

7 Naṣratu-d-dín kept living—the earth, by justice and liberality; and the sky, by devotion to God.

The deeds of holy men take slaves to the sky; hence, the sky becomes prosperous and populous.

8 Ḳadr-K͟hán was the title of the King of Samarkand and of Chin.

Famed are the people—of the west for manliness, and of the east for learnedness.

11 In past times they used to strike the drum three times (in the morning, at noon, and in the evening) at the king's door.

"Panj-naubat" signifies—the five loud calls to prayer that are the pillows of the Islám faith. See canto iii. couplet 11.

"Si naubat" may signify—the three seasons of boyhood, youth, and old age.

The second line may then mean:—

Sovereignty is preserved to him (Naṣratu-d-dín) from boyhood to old age.

12 "Rustam-rikábí" signifies—mardánagí.

"Ṛikábí" signifies—sawárí.

Except him (Nasratu-d-din),—who illumines (polishes) the iron of the sword;
Who makes the key of gold, and the treasure of iron (the sword).

15 Like the water of the Euphrates, openly favouring (the friend);
Like the fountain-head of the Nile, secretly consuming (the enemy);

If he cast his shadow (of anger) on the sun (the enemy),
He casts water on (quenches) that fire-fountain (the sun).

And if he give a portion to the new moon (the friend),
He gives complete freedom from the deficiency (of light) of her perfection.

If a person should reckon up his rewards,
—In order that he may offer thanks for much bounty,

By his (the person's) thanks, that favour becomes greater;
How may a benefactor be greater than this (Nasratu-d-dín)?

20 Like the sky,—against whomsoever he binds his loin (for battle),
He hurls, like the earth, his (the opponent's) shield on the water.

In (at the time of) confusion (of battle) like the cloud (filling the air and rising), he scatters
The mountain-peak with his sword-point.

14 The king gives gold to the warriors, and keeps iron weapons of war in the treasury.

15 The water of the Euphrates is so clear that anything at the bottom may be seen.

The water of the Nile, in which Fara'un and his host were drowned without a trace being left, is said to consume secretly.

19 "Badán tá" signifies—bará,e án.

20 "Sipar-i-kase bar áb afgandan" signifies—subduing a person.

Whatever (dexterity) he displayed at the time of battle,
Neither Rustan nor Isfandiyar displayed.

The peace of the world appeared that night,
When from his birth the true morning (of prosperity) blossomed.

Wherever his decorated grey horse planted his hoof,
The earth obtained verdure from his pace (of justice).

In every circle (enceinte of the fortress of infidelity) against which he made assault
He loosed (subdued) the heart (citadel) of its compass-line (the enceinte of the fortress).

At that dwelling, to which he urged his steed,
The earth cast up the treasure of Kárún (on account of his liberality).

On that fort, where he raised his standard,
He suspended the commandant's head from the fort.

If others (kings of the world),—whose origin is human,—
Are altogether men, he is altogether manliness (generosity).

2 For an account of Rustam and Isfandiyar (Xerxes ?), son of Gushtasp (Darius Hystaspis, B.C. 521), see Clarke's translation of the Sháh-Náma, by Firdausí; also Mirkhond's history of the early kings of Persia.

4 "Khing" signifies—white. When a white horse inclines to:—

| | | |
|---|---|---|
| greenness | they call him— | sabz khing. |
| bayness | " " | surkh " |
| whiteness (absolutely) | " " | nukra " |

5 "Dá,íra" signifies—maḥúṭa,e ḥiṣár, or the enceinte of a fort.

"Purkár" signifies—a compass, or the curved line made by the compass.

"Purkár khaṭṭ" signifies—the compass-line, or the enceinte of a fort.

"Gira" signifies—the metal stud (centre) on which one leg of the compass firmly stands while the other revolves; or the heart (citadel) of of the enceinte.

6 Say some that Ḳárún was the son of the sister of Músa (Moses); others that he was the son of the uncle of Músa. He had forty treasure-houses.

Any great treasure is called—ganj-i-kárún or ganj-i-raván.

I know none of the men, (my) acquaintances,
On whom, on account of that manliness, (the obligation of) thanks is not.

On account of the great favour and grace which they (the men of the world) have derived from him,
They have called him—"the Benefactor of the World!"

If a corpse raise its head from the grave,
Commotion will seize all the city and market.

From the king's justice thousands of hearts dead (through injustice)
Become alive; but the enemy appears not in the road (of obedience).

Like 'Isa (Jesus), he made many dead (through injustice) alive;
He enslaved the people by such a nature (of justice).

The world—like the ruined (worked out) jewel-mine,
Fell, by this sun (Nasratu-d-dín), into prosperity (became full of jewels).

Earth was a hell (scorched) without sowing or sown-field,
It became by such a (rain-bearing) cloud (Nasratu-d-din) green, like Paradise.

Of every favour (God-given) that comes anew to him,
He gives, grain by grain, the share (according to the need) of the askers.

Since wisdom takes up the trace of (pursues) every goodness,
How may the (people of the) world take away his good memory from the world?

29 "Rú-shinás" signifies—ashná; ma'rúf.

34 Produced is—the jewel in the mine by the sun's rays; and the joyousness of the earth by the rain-cloud.

37 Otherwise:—
Like wisdom, he takes up the trace of (pursues) every goodness;
How may the people of the world take away from the world the memory of the good (man)?

I say not—thou art like the ocean, one of great shadow
(pomp),
For, verily, thou art like the mine of great value (never
empty).

Bravo! a court that, like the sun,
Causes the tent ropes to reach from east to west.

38 Of the ocean by reason of its depth,—the waters are unmoved.
In this book are two couplets very similar to those by Firdausí.
39 The couplets by Niẓámí are:—

Zahe bárgáhe ki chún áftáb!
Az mashriḳ ba maghrib rasánad ṭanáb.—Canto xi. couplet 39.

Panáh-i-bulandí va pasti tú,í
Hama nístand ánchi hastí tú,í.—Canto i. couplet 2.

The couplets by Firdausí are:—

Yake khaima,e dásht afrásíyáb
Az mashriḳ ba maghrib kashída tanáb.

Jahán rá bulandí va pastí tú,í
Na dánam chi harchi hastí tú,í.

The verses by Niẓámí exceed in eloquence those by Firdausí.

Taki Ouhdí and Daulat Sháh both relate the following anecdote:—

Shaikh Abú-l-Kásim Gúrgání refused to say prayers at the tomb of Firdausí, because in his Sháh-Náma he had praised and celebrated the infidel worshippers and the Magians. On the same night, in a vision, he saw the poet, seated on one of the highest stations in Paradise, attended by angels, jinns, and húrís.

Abú-l-Kásim asked by what means he had obtained such an exalted destiny. He replied—by virtue of one couplet in the Sháh-Náma in praise of the Unity of God.

جهان را بلندی و پستی توی The height and the depth of the world Thou art;
ندانم چه انچه هستی توی I know not what Thou art—whatever is, Thou art.

The next morning the holy man rose, repaired to Firdausí's tomb, and, shedding tears of repentance, uttered prayers with earnest zeal before the assembled inhabitants of the city (Ṭús).

The couplet just quoted has been referred to by almost all Firdausí's biographers, including Captain Turner Macan, in whose Persian text of the Sháh-Náma it does not, however, occur.

Sir Gore Ouseley, in his "Notices of Persian Poets," (page 94), considers it to be an interpolation.

Out of seven copies of the Sháh-Náma examined in the council-room of the Sháh of Persia by Sir Gore Ouseley and the ministers of the Sháh, only one copy, written about A.D. 1817 by Farju-llah Khán, contained the passage in the Tauhíd (the Praise of the Unity of God).

If from the Tuba tree (in Paradise) arrives
In every palace a branch of amber-nature,

East to west, by his beneficence arrives
Bounty to every house from his tray.

His name fell fitly to (befitted) a Kay Khusrau,
His mothers' lineage traced direct to a Kay Kubad!

In every valley to which he turned his rein,
The hyssop (through his liberality) found dirams in its skirt.

Through his treasure (of liberality), the earth stitched up (filled) a purse (of gold);
The jessamine collected silver; and the sunflower gold.

In it, a groat—where a treasure place,
In which is not something from his treasure?

Since by his crown the country became lofty,
By that crown may his head be victorious!

Bravo! the Khizr and the Sikandar of created beings;
For thou hast both territory and also the water of life!

40 In the chronicles, it is stated—that in Paradise a branch of amber, native of the great Ṭúba tree, whose root is in the abode of the prophet Muḥammad,—reaches to every dwelling, so that the inhabitants of Paradise delight themselves with it. The branches are laden with pomegranates, dates, grapes and other fruits unknown to mortals. If a man desire any kind of fruit it will immediately be presented to him; or, if he choose flesh, birds ready dressed will be set before him. So great is the extent of the tree that a wind-fleet steed could not gallop from one end of its shade to the other in a hundred years. Beneath it are two fountains of Salsabíl (pure water) and of Kauṣar.

42 On account of Naṣratu-d-dín's liberality, you may call him Kay-Ḵhusrau (Cyrus, B.C. 558) the Second, or the renowned son of Kay Ḳubád. See the Sháh-Náma.

43 "Dirmana" signifies—a bitter grass whose flower is like round white dirams. In Ḵhurásán it is the forage of horses.

47 Sikandar possessed empire; Ḵhizr, the water of life.
Naṣratu-d-dín, through his liberality, made alive hearts dead through injustice.

Thou art like Sikandar, the king, a territory-conquerer;
Thou art like Khizr, a guide to those fallen from the path (of religion);

Thou hast all things that are needful;
One thing thou hast not—and that is, thy equal!

50 When thou castest thy reckoning (desire) towards the hunting of lions,
With a single arrow (Mercury), thou overthrowest two forms (Gemini).

When, in the strife of elephants, thou loosenest the noose,
Thou makest captive the King of Kannauj (the master of elephants).

If the lion, at the time of rage, overthrow the wild ass,
Thou overthrowest the lion,—nay, (even) Bahram Gor (the lion overthrower).

What fortune,—that is not in the shackle of thy work (the servant of the work of thy house)?
What purpose,—that is not in thy bosom (acquired)?

Many a stiff neck of shagreen (grained) leather (ass-hide)
That became (by thy sword) soft like thy stirrup-leather.

51 "Píl-band" is a chess-term, meaning checkmate to the king—by the bishop (píl) and two pawns (piyáda). See canto xix. couplet 153.

The town of Kannauj is on the banks of the Ganges, fifty miles from Cawnpúr. The King of Kannauj was Porus (Fúr), who, in the battle of the Hydaspes, B.C. 327, with Sikandar, used two hundred war-elephants.

52 Bahrám Gor, (Varahrán the Fifth of Roman history, A.D. 420) was one of the best monarchs who ever ruled Persia.

In a vale between Shíraz and Isfahán, called "the Vale of Horses," from having been from the earliest times the hunting ground of the nobles of Persia, Bahrám, while pursuing the wild ass (gor), leaped with his horse into a pool, and (in spite of all search) was never seen again.

In A.D. 1810, encamped near the springs of this valley, Sir John Malcolm lost a trooper of the 16th Dragoons, a good swimmer, who was drowned in the spring supposed to be that in which Bahrám was lost. The body of the trooper, being near the edge, was recovered.

Bahrám, firing at a lion that had made a wild ass its prey, the arrow passed through the back of the lion and of the ass, and entered the earth. He was afterwards called Bahrám Gor.

55 When thou enterest upon wrath—from thee are safe two persons—
One, the soft neck (the submissive one); the other, the pierced ear (the slave).

The enemy, by apology, takes his own life (in safety) from thee;
Thy judgment, in this manner, enjoys the world.

When Time revolved around the world (passed),
Six tokens of six kings remained—

From Kayumars, universe-seizing,—the crown;
From Jamshid, the sword; from Firidun, the throne:

From Kay-Khusrau, that cup (the future state of the) world-displaying,
In which the judgment of the stars found a place:

60 The lustrous (iron) mirror, the illuminator;
The exemplar of the history (time) of Sikandar:

Verily the seal-ring, ruby studded (having a ruby seal-stone),
Illuminated with the seal of Sulaimán.

Six kings, in this manner, are in thy sway;
Thy name of six letters is (my) evidence of the matter.

58 Kayumarṣ, the first of the offspring of Ádam, is considered the first king of the Pesh-dádian dynasty. See the Sháh-Náma.

Gív-murṣ (ancient), Kayumarṣ (modern) signifies—the living word; for gív means—goyá; and murṣ means—Zinda.

The Zinatu-l-tawáriḵẖ says that, in Syriac, the word signifies—ḥayy náṭiḳ, the living word.

59 The cup giving intelligence of the future state of the world, by which they viewed the mystery of the seven skies, and learned the judgment of the stars.

60 Sikandar's mirrors were of three kinds:—

The mirror of the stars; the mirror of the seasons; the Sikandriya mirror that gave intelligence of the coming of the Europeans.

62 Iḵẖtisán may be the name of Naṣratu-d-dín, of his father, or of his grandfather, as (at the end of this book) Niẓámí says.

In the name Naṣratu-d-dín the letters pronounced are six in number

Besides this I also behold six qualities of thine;
From which mayst thou, month and year, (continually) be prosperous!

One—that, from prepared treasure,
Thou givest wishes, unasked:

The second,—showing generosity beyond computation;
Not seeking back a return from the grateful one:

The third—with compassion adorning (comforting) the heart (of the one tyranny-stricken);
Seeking the heart-justice (revenge) of the one tyranny-stricken:

The fourth,—planting the standard on the Pleiades,
Army alone striking, like the sun (against the army of the darkness of night):

The fifth,—verily, of the offender, forgiveness-seeking,
Pardoning the crime by way of clemency:

The sixth,—preserving compact and agreement,
And not putting fidelity from memory:

May the six sides (of the world) never be without splendour from thee!
May separation never be from these six qualities!

(since ا, ل, ن are not pronounced). Taking the first letters of the six endowments, couplets 58–62, we have:—

| | | | |
|---|---|---|---|
| ا | from | akhlíl, | the crown, |
| خ | „ | khátim, | the seal of Sulaimán, |
| ت | „ | tegh, | the sword, |
| س | „ | sarír, | the throne, |
| ا | „ | á,ina, | the mirror of fame, |
| پ | „ | puyala, | the cup-displaying. |

If the last letter were ن, not پ, these six letters would form the word:—اختسان, Ikhtisán.

For the flight of (thy) fortune, two falcons of use,—
One, in the treasury; the other, in the hunting-field:

Two snakes, for thy sake, treasure-weighing,—
One, the snake of (possessing) the stone (in its head); the other, the snake (-guardian) of the treasure.

Come cup-bearer! that cup of harmless wine,
That gives tidings of grace to the heart,

Give me, that one moment I may be merry of head;
By this austerity how long shall I be distressed?

71 "Sháhín" signifies—a royal white falcon (bahrí); the beam of a pair of scales; and one of the two stars of the constellation of the eagle.

One sháhín (scale) is required to weigh treasure to beggars; another sháhín (falcon) to pursue birds in the field, so that lawful and pure food may be provided thee.

72 "Már-i-muhra" signifies—a deadly snake, in whose head is found a precious shining stone, green or ashey in colour, an antidote to poison. The phrase means—auspicious fortune; for the acquisition of the stone is highly auspicious.

"Már-i-ganj" signifies—perfect wisdom; the sword. Over every treasure, for the preserving of it, dwells a deadly black snake—so that men may not easily obtain the treasure.

# CANTO XII.

## An Address to King Nasratu-d-din.

1 O world Khusrau! beneath the seven skies
Thou art, without doubt, the fifth prince.

1 The seven climes of the world are subject to the seven planets of the Heavens.

There had passed away four kings, of whom two (Nimrúd and Bakhtu-n-nasr, or the father of Belshazzar) were infidels, and two (Sikandar and Sulaimán) of true faith. Hence, the poet calls both the king Nasratu-

With (notwithstanding) the order of (over) so many cities (the six remaining climes)—for the world,
The pillar of thy door (court) is the master of pillars (the garden of Iram).

All night the moon,—that makes (her) circuit of the sphere,
Increases (replenishes as a servant) the oil of thy lamp (of life).

All day the sun with the collar of gold
Binds his loins (as a servant) at the foot of thy throne.

The Entruster of Royalty to thee (God)
Entrusted to thee whatever of the world thou desirest.

d-dín and the planet Mars, whose mansion is in the fifth Heaven—the fifth Prince.

Bakhtu-n-naṣr is said to have been the title of Gúdarz—a Persian chief in the time of Luhrasp, the successor of Kay-Khusrau (Cyrus, B.C. 558)—who is supposed to be Nabu-kudur-uzur (Nebuchadnezzar). But, this is doubtful.

Mars (like the king, Naṣratu-d-dín) is called—"The Lord of Turkistán." It is said that, through the effects of Mars (whose name is Bahrám), they called Naṣratu-d-dín, whose justice made all Turkistán prosperous—Bahrám.

2 "Zátu-l-'Umád" (signifying—Ṣáḥib-i-banáhá,e buland) here means—the garden of Iram made by Shadád, the son of 'Ád, as related in the Ḳurán. Of this garden God said:—

"Iram is possessed of pillars, like to which nothing was made in cities."

See canto viii. couplet 64.

The meaning of the passage is:—

Notwithstanding that they behold the lordship and justice of the kings of the six remaining regions of the world (exclusive of Turkistán)—for the people of the world, the pillar of thy door (court) is Paradise.

The moon is impetuous in thy service; she is oil-caster and light-maker for thee.

5 This work, which the poet invites the sensible king to peruse—is the rule for sovereignty, conquest, and administration.

He gave thee country for that reason that thou mightest exercise sovereignty (world-guarding),
When thou becomest ruler, thou mightest exercise justice-seeking (of the oppressed).

Neither displays a hawk violence against a gnat;
Nor plants an elephant (the oppressor) his foot on the back of the ant (the oppressed one).

Thanks to the Lord, World-Shelter (God),
That the king's justice is more than this (my) precept (of guidance to justice).

I have an eye to (I hope for) the king's justice,
That he may, a little while, look into this tale (of the Sikandar-Náma).

If he consider the tale far from the path (of reason),
Let him cast on it neither shadow nor splendour.

But, if he behold in it wave on wave of pearl (of verse),
He may bring the head of the chaunter to the zenith!

In this treasure-book of the (world's) mystery,
I have concealed the key of much treasure (of philosophy).

That one who brings to his hand the key of gold (of philosophy),
Knows how to shatter the tilism of many a treasure (so that he may acquire it).

13 "Ṭilism" (talisman) was a form placed over buried treasure for the purpose of guarding it.

See the following works in Persian, printed at the press of Munshí Newul Kishor, Lucknow, East India:—

(1) "Majmú 'at-i-ṭilism-i-Iskandar ẕú-l-ḳarnin mushtamil bar fanún-i-panjgána," by Maulaví Muḥammad 'Usman Sháhid.

(2) "Suráju-r-raml," by Maulaví Roshan 'Alí.

(3) "Misdáḳu-r-raml," by Muḥammad 'Iṯṯár Mál Lahúrí.

Also "Lilly's Astrology," Bohn's series, 1729.

And if he bring not forth (acquire not) the hidden treasure (of mysteries),
He becomes joyous, in the end, with the golden key (of knowledge).

Thou knowest—this jewel (the Sikandar-Náma) half-pierced (unfinished),
What (keys of) treasures (of subtleties) it has in concealment.

My jewel-piercing (versifying) has joy from (praise of) thee,
My praise-uttering is worthy of thee.

Wisdom—that makes the sky, earth—
Utters praise on this my praise (of thee).

When from the monarch came the command like this:—
"In (to) my name, depict (dedicate) this picture (of the Sikandar-Náma)!"

I will make my brain fresh (concentrate thought) by the king's word;
I will remain silent (thought-collecting) by the people's word:

15 "Gauhar" relates to—the Sikandar-Náma,e bara'. At this time Niẕámí had not written the Sikandar-Náma,e bahrí; hence, the jewel is said to be half-pierced.

17 Wisdom, whose head is on the sky, obtains power over the mysteries of the sky, and utters praise on my praise; because I have chosen the praising of a king like thyself.

19 "Maghz dar sar kardan" signifies—be parwâ-í va ighmáz búdan; khámosh shudan.

Having folded up other speech, I will make my brain fresh with the memory of the king.

The second line should precede the first, which the poet, out of respect for the king has put first.

By the word of men, who have brought the king's command, I collect together the power of speech-uttering and the force of my brain; and, by the king's order, I make my brain fresh.

The second line will read, if az guft be written for ba guft:—

I will remain silent as to speech (praise) of the people.

I will send to that banquet a bride (the Sikandar-Náma),
By whom the king's banquet may become eye-illumined (joyous).

May such a bride be the king's slave!
May the male of the world (the king) be happy with her!

To the degree that near (quickly, in the present), and far (slowly, in the future)
Light is (belongs) to the lamp, world-illuminating (the sun),

May the rose of the king's garden be world-illuminating (with its blossom)!
May the lamp of his night be the torch of the day (the sun)!

His slanderer,—mouth rent (gaping) like the crow!
His enemy,—tongue burnt (silent) like the lamp!

Nizami—like wealth (ever existing) in his palace—
May he be night and day his praise-utterer!

Come cup-bearer! that ease-exciter of the soul (wine)
Give, so that in the morning-time I may take a precious morning draught.

A morning draught (of senselessness), that from the stream of Kausar I drink,
Is lawful, (even) if till the day of assembling I drink.

21 "Fahl" signifies—a *male* of perfect body.

27 "Kausar" is the name of a nectar-flowing river in Paradise; it here means—joy on beholding God's majesty.

# CANTO XIII.

## On the Circumstances of this Poem.

The world (Time) is (engaged) in cherishing the bad and the good;
Many good and evil deeds are on its neck.

Night and day, from this screen of azure colour (the sky),
It brings forth (magician like) much lively pastime.

If a play (of verse) heart-pleasing issue from me,—
Take it even as a pastime of the sphere, the revolver.

(Since) from the sorcery of this screen of ancient years (the sky),
I became an image-maker,—how may I not produce (from myself) an image (conceit it speech)?

5 I am intent that I may make void (escape from) this screen (the sky),
May make a magician's image in this screen (the Sikandar-Náma);

1 In some copies the title is :—
"The reciting of the whole of the tale in an abridged form."

4 "Khiyálí" signifies—bází-gar; ṣáḥib-i-khiyál.
"Parda,e derína sál" may signify—a musical note. The couplet may then be rendered :—
From the sorcery of this strange note (given by the sky)
I became master of song,—how then may I not produce the trill (of this poem)?
"Khiyálí" signifies—mard-i-khiyál-band; sarod-goo.
"Khiyál" signifies—the trill of a song.

5 When from beholding the sky's sorcery,—I come forth, retire, and become engaged with my own work,—I will display sorcery in the screen of this book.
The first parda may signify—Niẓámí's heart; the second—the sky.

May from a form (the Sikandar-Náma), make a (beautiful) image,
Such as no sorcerer brings forth.

First, I made the beginning (of the form) in such a way
That the melody of its music (verse) might produce the burning (of grief).

Of whatever I considered wonderful I spoke in such a way
That the heart took the path of believing.

That image (conceit in speech) which was very far from wisdom,—
To it I made not speech foot-bound (captive).

10 Having collected a grain (of information) from every door (of history),
I adorned (the Sikandar-Náma) like an idol-house.

First, I placed the foundation on a basis,
So that the wall of that house (the Sikandar-Náma) might be true (safe from ruin).

Carp not against me for giving precedence and keeping back (chronologically),
For no help is the narrator's on that account.

In the painting of this picture (the Sikandar-Náma) of Chinese silk (smooth paper),
The pen (the reed) was bound against Máni.

6 "Paikar" signifies—a form, with or without soul.

7 The couplet may refer to—the praise of God, prayers, or to the praise of the prophet.

Some think that it refers to grief at the departing of youth, or at the injury inflicted by men of the world.

9 "Dúr dast" signifies—bisiyár dúr. See canto xxxi. couplet 129.

"Hisáb" signifies—khiyal mentioned in the foregoing couplets.

11 In this book, I brought into verse tales from trustworthy histories so that there is no fear of the criticism of criticizers (i'tiráẓ-i-mu'tariẓ).

13 In the third century Máni proclaimed himself the comforter promised by Christ, and established the sect of Manicheans.

He fled from Shahpúr I. (A.D. 240), King of Persia, in Eastern Tartary,

When I was preparing this work (the Sikandar-Nama),
Speech was straight-moving (fluent) but the road (of information) ambient.

The traces (deeds) of that monarch, world-wandering,
I saw not written in one book.

Speeches (subtleties) that were like stuffed treasure
Were scattered in every work.

I took up materials from every book;
I bound on them the ornaments of verse.

More than (besides) new histories,—
—Jewish, Christian, and Pahlavi (histories)—

where he painted a number of singular figures in a book called the Artang, pretending that he had received them from angels, and returned to Persia in the reign of Bahrám (Varahrán I., A.D. 274), who put him and his followers to death.

Some say—artang signifies the *house* in which Máni painted, but here it means the painting. See canto xxviii. couplet 158.

Some say that bast is written for bastam, when the second line would read:—

I bound (rendered motionless) the pen against (of) Máni, the painter.

18 It is observed that this couplet is false. For, in this book, we have words chiefly in Persian and Arabic; a few in Greek and Russian; and none in the Jewish and Christian tongues.

The meaning of couplets 18 and 19 may be:—

From the three histories, Jewish, Christian, and Pahlavi—nay, besides from other histories in the language of fire-worshippers and such like—from every history I took out the truth.

Couplet 18 may be read:—

More than (besides) new histories,—(I read)
Jewish, Christian, and Pahlaví (histories).

Pahlaví was the language of Western Persia; it was spoken at Isfahán, Hamadan (the capital of Media), and in Ázarbíjan. See canto x. couplet 33.

In the Bombay transactions, vol. ii. page 298, Mr. Erskine says—he has never heard of any Pahlaví work written to the east of the great desert of Persia.

When the Parthians made Ctesiphon and Hamadan their capitals, and under most of the Sassanidæ (A.D. 226–641), who resided chiefly at Susa and almost exclusively in the west, the Pahlaví became the principal dialect in which the works existing at the time of the Muhammadan conquest (A.D. 641) were written.

So complete, however, was the destruction—first by the fanatical zeal

I chose from every book its charm (excellence);
Took out from every husk (book) its brain (pith):

of the invaders, and secondly by indifference about the originals, after everything valuable had been sucked out of them—that, besides a few inscriptions and legends of medals, and some portions of the Zand-Avesta (the living word of Zoroaster), and treatises connected therewith, scarcely any specimens of the Pahlaví have been found.

Chardin says—that Abbás the Great made (circa A.D. 1603) every possible search after manuscripts in the Pahlaví, and that he put one of the priests of the Gabrs to death in consequence of his disappointment. The collection made by Abbás amounted to twenty-six volumes, lodged in the Royal Library, Iṣfahán. A Gabr read to him (Chardin) for three months out of a book relating to their usages, written in the time of Yazdijird (A.D. 632–651).

The fanatical Arabian of the era of Muḥammad knew and wished to know no book but the Ḳurán; for if it contained only what was in the Ḳurán it was useless; if it contained anything different it was wrong and injurious. The Persian priests (Majús) were considered as sorcerers. In the popular tales of Arabia every act of wickedness or of witchcraft is the deed of a Gabr, a word throughout the Muḥammadan world synonymous with Gaur, or infidel.

Ibn Chaldun says:—

When the Islamites conquered Persia and had found many books, Sa'd bin Makas wrote to 'Umar requesting permission to preserve them and have them translated for the use of the faithful. 'Umar, however, commanded him to throw them into the water or into the fire. Thus perished all the knowledge of Persia.

It would be important could we ascertain the fate of those ancient national records—"the books of the chronicles of the Kings of Media and Persia,"—referred to in the book of Esther, by Herodotus (viii. 85), and by Thucydides (i. 129), which Ktesias affirms he used, saying that the Persians had their deeds recorded on skins.

Moses of Chorene, the Armenian chronicler of the fifth century, relates that—when Valarsakes was set over Armenia by his brother Arsakes (B.C. 250), the founder of the Parthian dynasty, he sent a learned man to Nineveh to examine the royal library, and that this envoy found a volume translated by order of Sikandar from the Chaldaic into the Greek tongue, containing a true and genuine history from the earliest times. (Liber i., cap. 7 and 8.)

It is scarcely conceivable that some narratives of ancient Persian history should not have survived till the time of the Sassanidæ, when they would have formed the basis of the various Sháh-Námas, especially of the Bastán-Náma, the national history compiled under the reign of Yazdijird, and subsequently translated from the Pahlaví into Persian under the Sammani princes of Khurásán.

This Bastán-Náma is the book of which Firdausí speaks in the begin-

Gathered treasure (the Sikandar-Náma)—speech within speech (boundless);
And prepared from that total (of varied tongues) the sum total (the Sikandar-Náma).

Whosoever is acquainted with every language (in which the tale of Sikandar is related),
His tongue is short of criticism (on this work).

In that screen of history from which I found truth,
I twisted (arranged) the tip of the curl of (lustrous) speech.

ning of his Sháh-Náma, completed at the age of eighty years, A.D. 1020.

Maṣudí, the Arabian writer, who lived about A.H. 350 (A.D. 961), besides quoting an ancient Sháh-Náma, mentions having seen a history of the Persian kings, compiled in A.H. 113 (A.D. 731) from the original documents preserved in the treasury of Iṣṭakhar.

No long period after the destruction of the Persian empire (A.D. 641) can have elapsed before the fragments of its ancient records were collected and translated into Persian and Arabic. The poet Dakíkí, who was employed to versify them, after composing a thousand couplets, was assassinated by a slave.

Maḥmúd of Ghuzní, A.H. 387 (A.D. 997), feeling the advantage of teaching his subjects to contemplate those periods when their ancestors were wont to be the masters of Asia, urged his court-poets, Ansarí and Essedí, to accomplish what Dakíkí had begun; but they declined it, being unequal to so boundless an undertaking.

The achievement was reserved for Firdausí, who, in his Sháh-Náma—the loftiest flight of the Persian muse and the noblest monument of Eastern genius—has related all that the Persians know of their ancient history, from Kayumarṡ to the downfall of the second empire under Yazdigird, who began to reign A.D. 632 and died A.D. 651. Of the documents on which the Sháh-Náma was founded no trace has been discovered. The original Pahlaví records and the Persian translations from them appear to have perished together. If the Bastán-Náma be still extant, it has eluded every search.

Could it be brought to light, we should be able to distinguish that due to Firdausí's imagination from the national records which he received. The manuscripts were probably deposited in the royal archives at Ghuzní, and must have perished when it was burned and sacked by the Afgháns of Ghúr

And, if thou desirest truth;—true words,
It is not fit to seek in the ornament of verse.

If of it (speech) I diminish the decoration of verse,
I may put it together in couplets of little value (few and void of lustre).

Everything done by the king (Sikandar) world proudly traversing,
I may bring together complete in this single page of paper.

Sikandar, who was king, world-wandering,
Was provision-provided (prepared) for the work of travelling.

He wandered and beheld all four limits of the world;
For one cannot purchase a country without four limits.

On every throne-place (capital) on which he planted his foot,
He preserved the regulations of the great kings of Kay.

25 Couplets 25 to 74 give the deeds of Sikandar.

In the Ionian language Iskandar, or Sikandar, signifies—Akshíd Rús, or Fílusúf (fílá, love; súfá, wisdom)—or the lover of wisdom.

Sikandar (Alexander the Great), bore the title of Zú-l-Ḳarnain the less, in contradistinction to Sikandar Zú-l-Karnain the greater (the contemporary of Abraham, or King Asa'b ibnu-r-rayesh of the first race of Persian kings).

28 Kay refers to the title of the second dynasty of the Persian kings. Kay Ḳubád (Dijoces, B.C. 696), Kay Ḳá,us (Cyaxares, B.C. 634), Kay Khusrau (Cyrus, B.C. 558), and his successor, Kay Luhrasp.

"Zar dusht" may be spelled--zar dust, zar tusht, zár tusht, zár husht, zára dusht.

29 Zar dusht, called Ibráhím, or the Sage Zoroaster, of the city of Balkh, the pupil of Afládus, the disciple of Físaghoras, of the lineage of Mínu-chihr (B.C. 730), laid claim, in the time of Gushtasp (Darius Hystaspis, B.C. 521), to being a prophet.

He presented three books, said to be of heavenly origin—the Usta, the Zand, and its commentary, Pázand. The Magians call him a prophet. Firdausí, of the lineage of Ibráhím, believed in him.

Save the rites of Zar-dusht, the fire-worshipper,—
Other customs he surrendered not.

Some say that Zar dusht is, in Syriac, the name of Ibráhím.

Professor Haug carries Zoroaster to B.C. 1200. Zoroaster signifies the office of the priest, not the priest. The real name is Spitáma, a fire-priest in Bactria, in B.C. 1200. According to Haug, he attempted to refine on the primitive elementary worship, and to teach the unity of God; but in attempting to solve the difficulty how evil, physical and moral, came into existence, he introduced the doctrine of the two principles, in consequence of which his followers, confounding his religion with his philosophy, believed that he taught the duality of God

Spitáma is the reputed author of the teaching embodied in the Zand-Avesta, originally consisting of twenty-one distinct compositions; unhappily only one of these, the Vandidad (Vidaé-vadáta), "the law against demons," with fragments of others, is extant.

Sometimes, as the mubid (priest) engages in adoration of fire (or light, its emblem), he raises to his nose a branch or a bundle of twigs, called in Zand, barsum. Thus Ezekiel, chapter viii. verses 15–17, says:—

"Is it a light thing to the house of Judah that they commit the abominations which they commit here? for they have filled the land with violence and have returned to provoke me to anger; and, lo, they put the *branch to their nose*."

The previous verses being read, the combination of sun-worship with the putting of a branch to the nose shows that it was Zoroastrian worship that Ezekiel saw.

Herodotus represents the Magí first as a people of Media, and (after the Persian conquest) as a priestly caste.

He says:—"It is said that the corpse of every Persian, before interment, is torn of birds or of dogs. This practice is, I certainly know observed by the Magi, for it is lone openly."

Strabo says:—"The Magi keep upon the altar a quantity of ashes and an immortal fire; and, going there daily for an hour, repeat their prayers, holding a bundle of twigs before the fire."

This proves that the Magi (whatever they might originally have been) had become priests of the fire-temple and Zoroastrians.

Consider—the mention of Rab-Mag (chief of the Magi) in the train of Nebuchadnezzar, B.C. 603 (Jeremiah xxxix. 3, 13); the visit of the wise men (Magoi) to Christ's cradle, and the doings of Simon Magus.

Not long after Muhammadanism arose, the Muslims fell with fury on Persia. The contest began with the battle of Kadesia, A.D. 636, and ended with the overthrow of Yazdagird, the last of the Sassanian kings, A.D. 641.

The Persian empire that then fell was devotedly Zoroastrian. Numbers, feeling the Muhammadan yoke intolerable, fled to Khurasán, and there remained a hundred years. The mass of the refugees then

He was the first person who established (the use of) decoration;
(Who), in Rum established gold-coining.

By his order the goldsmith of cunning hand
Fixed leaves of gold on the surface of virgin silver.

The books of wisdom, from the Darí language,
He clothed in the Greek tongue.

Verily the drum of the watch, in the morning and evening,
Brought forth (proclaimed) his name from the watch-place (the court).

He became the guide of the people to the mirror,
Brought forth the jewel (the lustrous mirror) from the darkness (of iron):

Severed the tumult of the men of Zang from the world;
Took crown and throne from Dárá:

went to Ormus, in the Persian Gulf, where they remained fifteen years, thence to Div, an island south-west of Gujarát, and thence to Sanjan.

At present, Bombay and Surat are their chief seats. The fragments of the Zand Avesta or Avesta u Zand (text and commentary) that we have are not older than A.D. 226, when Ardashír founded the Sassanian empire in Persia.

See "Essays" by Dr. Haug, Bombay, 1862; the "Acad. des Inscript." tom. 37, an extract from which is given (p. 274) in Shea's translations of Mirkhond's "History of the Early Kings of Persia"; Malcolm's "History of Persia," vol. i. p. 494; the list of Zand and Pahlaví books by Trübner & Co.; two articles by Monier Williams, in "the Nineteenth Century," 1881—"the Religion of Zoroaster" (January), and "The Parsís" (March); "Modern India," by Monier Williams, pp. 56, 169, 202; Hammer's "History of Persian Literature," and his "Encyclopedic View of the Sciences of the East."

30 From this couplet it may be inferred that formerly in Rúm certain customs were not in use, such as—gold-coining (sikka,e zar); hand-shaking (muṣáfaḥa); hand-kissing (dast-bosí).

31 "Ṭilá" here signifies —awráḳ-i-tilá, leaves of gold, with which they plate articles.

32 Some say that Sikandar, after translating all these Persian books, burned them.

34 This couplet may refer to the precious jewel that Sikandar brought forth from the darkness. See cantos lxviii. and lxix.

**Zang.** See canto xix.

Of the blackness (of boasting) of Hindústán and of the
yellowness (of plundering) of Russia,
Washed down (purified) the world, like the house of a
bride.

His order became the mirror (model) of the men of Chín;
His place the throne of Kay-Khusrau (Cyrus, B.C. 558).

When his age urged (turned) a leaf over twenty years,
It (his age) smote, in royalty, the leather strap on the
drum.

Secondly, when he added seven to twenty years,
He bound up his chattels for prophesying (regarding God)
and set out.

From that day, when he went a-prophesying,
They wrote the date (era) of Sikandar.

36 "Baitu-l-'arús" signifies—the whitened house of a man or a woman newly married. When a death occurs the house is blackened.

The men of Hindústán are very black; of Russia, whitish yellow.

38 Sikandar at the age of twenty, having subdued the monarchs of the East, returned to Rúm and sat on the throne. This was his first excursion. See canto lxxi.

"Dawal," meaning a drum-stick, here signifies—tasma, a thong of undressed hide.

39 The firstly occurs in couplet 38.

They call him in the Greek tongue—Muhibb-i-hikmat, the friend of philosophy. Some call him—Zú-l-karnain-i-asghar; because both sides of his forehead projected like two horns.

In the Burhán-i-káti', it is written that Dárab's wife, the daughter of Philip of Makedon, being afflicted with a foul breath, was sent back to her father. After a physician, Iskandarús, had cured her, a son, whom doubtless they called Iskandar, was born. See canto xv., couplet 30.

The son of Sikandar and Roshanak (Dárá's daughter) was called Iskandarús, which, in Rúm, signifies—a shield. See canto xxxv., couplet 83.

40 They wrote history before Sikandar's mission from a certain date; after his mission from his date; and now from the date of Christ, or of Muhammad.

Before Muhammad's time Persian histories have no era.

When he became the teacher of wisdom, in regard to the true religion (of Islám),
He became, like (auspicious) fortune, joyous to the world:

Stirred up much proof (by miracle) as to the pure religion (of Islám);
Erected many buildings on the surface of the dust (of the earth):

In every revolution round the compass of time (the seven climes),
Founded many wealthy cities:

From Hindústán to the confines of Rúm,
Raised a city in every land and clime.

45 Gave adornment even to Samarkand;
—Not one Samarkand, but to many (a city) like it:

Founded a city like the city Hirí (Hirát);
Like to which another seldom makes a city.

The door and wall that Darband first obtained,
It obtained, by the wisdom of that wise one (Sikandar).

41 They say that Sikandar was of the faith of Ibráhím (the prophet), and consequently mu,mín (orthodox); and that A'dam was the first Muslim.

44 "Marz" signifies—zamín-i-ránda va ábád
"Búm" signifies—zamín-i-ná ránda va kharab.

46 The "Journal" of the Asiatic Society of Bengal, 1834, vol. iii. p. 9, says.—Luhrasp began and Sikandar completed the building of Hirát.

47 "Darband" (dar signifying door, and band, fortress) has several names—

| | |
|---|---|
| darband | the barrier. |
| bábu-l-abwáb | the gate of gates. |
| sadd-i-iskandar | the barrier of Sikandar. |
| sadd-i-ga,júj va ma,júj | the barrier of Gog and Magog. |

Darband (ancient Albania) the capital of Daghistan, was a fortress on the western shore of the Caspian Sea, at the foot of the Caucasus, near Shirván. Some remains of the thick and extensive wall of Gog and Magog, running in a western direction over high and almost inaccessible mountains, built by Sikandar Zu-l-Karnain the greater (to check the incursions of Hyperborean savages) are still to be seen.

Pass beyond Bulghár, which is of his work;
Its true site is his Bunghár (chattel-place).

Verily, the barrier of (the tribe of) Ya,juj became lofty by him:
—Who thus established a barrier on the mountain?

Many believe that Sikandar (Alexander the Great) is the prophet Sikandar Zu-l-Ḳarnain the greater, mentioned in Sale's Ḳurán, chap. xviii.; and that he built the rampart which confines Ya,júj (Gog) and Ma,júj (Magog). These evil demons, according to the Persians, dwell in Mount Káf, the centre of the world; and their progeny, who are of all sizes and shapes, used to plunder and lay waste the neighbouring countries, till the inhabitants complained to Sikandar, who built his wall to confine them. They scratch it almost through with their claws every day and go home, expecting that they will easily destroy in the morning the little that is left; but in the morning they find the wall rebuilt.

The reason of their failure is their never saying—"Inshalla" (God willing), and they will never destroy this wall till one of their children is named Inshalla, when, on retiring, they will call the boy:—"Come along, Inshalla; we shall finish to-morrow."

By the accidental use of this expression they will succeed in destroying it, and their consequent ravages will be a sign of the dissolution of the Universe. See Malcolm's "History of Persia," vol. i. p. 62; and the "Asiatic Journal," vol. x., January–April, 1833.

In the word Samarḳand, samar is a king's name, and ḳand (in the language of the region this side of the Oxus) signifies—a city.

"Ba shart" signifies—ba muḳtaẓa.

48 When Sikandar, in search of the water of life, came to the "Darkness" (canto lxix), he made in its vicinity a dwelling place (bungáh), or store-place for his chattels, in Bunghár (a place of many caves); and when he came thence and marched into the "Darkness,"—a crowd of people from the neighbouring districts and the men of his army who were wearied of marching assembled and established a great city. The true site of that Bulghár is Bunghár.

"Bunágáh" signifies—bungáh.

In the Rashídí the meaning of Bulghar (Bunghár) is—bisiyar ghár (for bul signifies—bisiyár). The Ḳámus says:—The word is properly Bulghar, but that the people call it Bulghár, which is pure Arabic.

The second line may be rendered:—

Its true foundation is its cave's foundation.

See canto lxviii. couplet 45; lxi. 10.

49 Near the Caspian, between two mountains, for a length of one hundred farsangs, Sikandar built a wall of brick, iron, tin and lead,—that

Besides this, he also established many foundations (cities);
But one cannot mention about him more than this.

When to that pure body (Sikandar of pure religion) the purpose came,
That he should apportion the form of the dust (of the world).

He drew out a cross-line (wandered far and wide) in the world,
Before that the cross-bearer (the Christian) appeared.

With that celestial line of four angles (for earth-measuring),
He set up the computation of geometry:

Upreared a great tent of four bounds (corners),
That beat five drums against (exulted over) the ninth heaven.

Its one peg in the northern pole,
Its other peg in the southern amplitude.

He drew the tent-rope from this side to the east;
From it another tent-rope reached to the west.

the two tribes, Ya,júj (Gog) and Ma,júj (Magog), the offspring of Yafar, the son of Nuh (on him be peace!), might not intrude. Sale's Ḳurán, chap. xviii.

See couplets 47 and 59; the second book of this work (the Sikandar-Náma,e bahri); and the Sháh-Náma, by Firdausí.

50 In the plain of Khatchák, between two mountains, Sikandar set up another barrier against robbers.

52 "Khatt-i-salíbí" signifies—khatt-i-atlasí, or khatt-i-chahár gosha, the cutting of an equatorial with an axial line—the former from east to west, the latter from north to south; or an instrument for measuring the earth.

53 Sikandar, a world-wanderer, described a cross on the earth—that is, he travelled east, west, north, and south, and discovered the dimensions of the earth.

"Salíbí" here signifies—a cross-bearer, wearing a cross of silver, copper, or wood, attached to his girdle. Many Christians have the cross embroidered on pieces of satin which they wear.

Within this workshop (of the world) as regards (measuring) this length and breadth (of the world);
To whom other (than he) was such power?

When he began the design of world-wandering
For applying the (measuring) line, he prepared lines

Of farsang, and of mile, and of halting-place,—
Of the earth, to the extent of one span, he left not.

He had surveyors, measure-taking;
A hundred scribes appointed to that work (of earth-measuring).

The measuring-line fixed, the dimension became evident;
The limits of the stage became conspicuous.

On dry-land, wherever he pitched his tent,
From stage to stage he measured the way.

Another time (to travel) on the surface of the sea was his lot.
The method of measuring was ready to him.

Two boats were fastened together;
Between the two boats the measuring cord was tied.

58 "Rishta zadan" here signifies—paimúdan, to measure.

"Rishta sákhtan" signifies—ráhhá sákhtan, to make roads.

See "Ancient Geography of India," by General A. Cunningham, page 3, plate II.:—

"The close agreement of these dimensions given by Sikandar's informants with the actual size of the country is very remarkable."

According to Strabo, Sikandar caused the whole of the country to be described by men well acquainted with it.

59 1 farsang=3 míl=3 karoh (about 2 miles)
1 míl =4000 gaz
1 gaz =24 angusht-i-dast

"Yala" here signifies—rihá.

At the end of each farsang they set up "a mile-stone" called farsang-sár.

64 Having bound a measuring cord to two boats, he urged one forward until he obtained the desired distance; then, moving the first boat, he kept the other in its place.

He left one (boat) at its anchor-place,
Urged the other forward to the limit of the measuring cord:

Gave the next time the foot (of motion) to this the fastened one (for weighing anchor);
Gave a place in (of) rest to the hastener (the other boat):

Would prepare the (measuring) cord sometimes for that; sometimes for this (boat),
—Consider the majesty of him (Sikandar) who thus would play (with) the rope!—

With this subtlety, the measurer, the stage-recogniser,
Used to take measurement from shore to shore.

The world,—which he drew from grief into ease,—
By this geometry, he drew into measurement (surveyed).

To wit—of the earth, how much there is; and of the road to where it is (goes);
He made straight (evident) the balance of design (of measurement).

Verily the inhabited quarter of the world became by him conspicuous;
—To that stage (of exaltation) which of us will arrive?—

To every cultivated and uncultivated land to which he urged his steed,
To that land he gave the portion of prosperity.

He exercised every design (of city-founding) on mountain and plain,
When death came, he became remediless as to death.

66 "Pá,e dádan" here signifies—pá,e raftár daαan; rawán kardan.

67 In some copies, in place of bákhte (an active verb), the following occurs:—bafte; táfte; sákhte.

"Rassan báz" signifies—one who dances on a rope.

71 One-fourth of the world—twenty-six thousand farsangs—is inhabited, the other three-fourths are desolate.

Of the history (time) of that Khusrau (Sikandar), crown-possessing,
This is useful (true) which has come into use (in this my abstract).

Except this (written), whatever the pen brings into scratching (writes),
More or less has light weight (is untrustworthy).

Since verse-making was road-taking (pleasing),
The mistaking of the path (of truth) was unavoidable.

Mine is work with beautiful uttering;
All my work, indeed, is (lies) in falsifying.

Yes, whatever of it I found unworthy of belief,
I turned away my face from giving it place (in the "Sharaf-Náma.")

I made its representation in (my own) mind, in such a way
That to readers there might be no help for it.

To circulate much about a wonderful matter
Draws the rein of speech into foolish talking.

74 In the second line, the first ba kár ámad signifies—rást va muwáfiḳ-i-nafsu-l-amr; the second ba kár ámad signifies—nawishtá shud.

The circumstances of Sikandar, to the extent of which I have written, are true; the rest is falsehood.

76 When it is necessary to versify the tale of the contests and banquets of Sikandar, the mistaking of the road (the uttering of falsehood) is unavoidable; for without a mixture of falsehood the tale cannot be versified. In couplet 77 the author goes further and says:—

Since my work consists of beautiful speeches (nughz-guftári), all my labour is falsifying (ghalat-kárí); because, in choosing deeds of brilliancy (khúb-kár) falsifying is necessary.

80 The sages have said:—

Of writers, the falsest poem is that most inciting to wonder

And if thou should utter speech without some wonder (the subtlety of verse),
The old books (void of the imagery of verse) would have no freshness.

Of speech, keep watch to this extent,
That in imagination one can believe it.

Although speech (verse) produces (in the orator's opinion) the splendour of the jewel,
When it is not believed it seems the lie.

That falsehood that is like to truth,
Better than the truth, that (in man's sight) is apart from truth.

85 O Nizami! be light (free from worldly affections); friends have departed (died);
Thou hast remained, and grief; the grief-soothers have departed.

Sikandar, the monarch of seven climes, remained not (died);
None may remain (in the world), since Sikandar remained not.

Drink not wine alone (think not of thyself) on this side the stream (of verse);
Seek out (remember) the former companions (who have died).

84 Shaikh Sa'dí, in the Gulistán, chap. i. says:—
That falsehood fraught with good advice is better than the truth tending to strife.
Couplets 80-84 apologise for uttering the untrue.

86 Be not proud of this power of versifying, for the world's power is the cause of permanence of none.

87 By the side of streams they drink wine; the passage refers to versifying.

If they (the former companions) be present (to thy mind)
may the wine be to thee the water of immortality,
And if not, may the reckoning (of thy wine-drinking) be
forgotten!

Come, cup-bearer! from the jar of the old villager,
Pour wine (a portion of senselessness) into the goblet, like
honey and milk:

90 Not that wine which is unlawful to religion,—
(But), the wine by which the true religion became complete.

88 In some copies, ziyádah occurs in place of hisábat, that (some think) here means—joy at the time of speech.

89 Like honey and milk in sweetness and wholesomeness.

The viewing of God's majesty they call the old villager (the fire-worshipper, the wine-drinker); because it gives the rapture of senselessness to the lovers of God.

90 In some copies, this couplet is omitted.

## CANTO XIV.

ON DISPLAYING DESIRE FOR THE JOYOUSNESS OF THIS TALE; AND ON INCLINING TOWARDS THE GARDEN AND THE PARTERRE.

1 Come gardener! display joyousness!
The rose has come; open the door of the garden.

1 In the Persian text of Muḥammad Gulví, pages 124 to 136, many poetical and Súfí,istical explanations of couplets 2 to 29 are given. In this translation those of couplets 2 to 18 only are given, as space cannot be spared.

At the time of revision, Niẓámí put this tale here as a variegated garden.

Nizami has come from the city wall to the garden!
Adorn the garden with painted silk.

To the lip of the rose-bud (the child) to which the smell of milk comes,
Blow by desire of the red rose (its mother) pleasant perfume.

Draw out widely (increase) the stature of the straight cypress;
Give news to the turtle-dove (the lover of the cypress) that the bough is green.

5 To the nightingale take secretly a piece of glad tidings,
That the cradle of the rose (the branch) has come back to the wine-tavern

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| | | | | | |
|---|---|---|---|---|---|
| 2 | Nizámí has come from the city wall | (a) the closet of retirement<br>(b) the closet of retirement<br>(c) of corporeal affections and lust | to the garden | (a) of verse<br>(b) the spectacle of the morning hues<br>(c) of inward purity | |
| | Adorn the flower garden | (d) of verse<br>(e) the air space<br>(f) of my interior, the place of manifestation of God's majesty | with the silk of Chín | (d) easy explanation<br>(e) the whiteness of dawn<br>(f) worthy of God's majesty | |
| 3 | To the lip of the rose-bud | (a) simple meanings<br>(b) the false dawn<br>(c) Divine inspiration | to which comes the smell of milk | (a) being immature<br>(b) immatureness<br>(c) fancy and life | |
| | Blow by desire of the red rose | (d) its mother<br>(e) the true ruddy dawn<br>(f) inward purity | pleasant perfume | (d) subtle meanings<br>(e)<br>(f) blessing | |
| 4 | Draw out widely the stature | (a) the lofty meanings<br>(b) the form<br>(c) | of the lofty cypress | (a) the Sikandar Nama<br>(b) the extended morning rain-cloud<br>(c) the science of the knowledge of God | |
| | Give news to the turtle-dove | (d) the seeker of this book<br>(e) the seeker of the rain-cloud<br>(f) the seeker of God's majesty | that the bough | (d) poetic image<br>(e) cloud<br>(f) knowledge | is moist and fresh |

5 In some copies bustán faráz occurs in place of mai-khána, which in Pehlaví signifies—gulzar, a rose bed.

Give secretly to the nightingale the glad tidings that the rose (its beloved) has blossomed to such an extent that its branches have reached the wine-tavern (in the desolate place). O nightingale! why art thou careless, when thy beloved has gone from her abode to the dwelling of another.

| | | | | |
|---|---|---|---|---|
| To the nightingale | (a) the seeker<br>(b) the poet<br>(c) the holy traveller | take secretly a piece of glad tidings, | | |
| That the cradle of the rose | (d) the branch of varied subtleties<br>(e) the cloud of rosy dawn<br>(f) inward purity | has come to the garden | (d) the Sikandar-Náma<br>(e) the plain of the air<br>(f) the heart of the holy man | |

**Wash down the dust from the forehead (surface) of the verdure;**
**For lapis-lazuli becomes luminous by washing.**

**The tulip's heart that with blood is agitated,—**
**Smooth down (comfort) and cover its great blood with a little dust.**

**To the head of the narcissus, with its white hair,**
**Give blackness with the shade of the musk-willow.**

Lapis lazuli, that has been well washed, is used as a colour.

| | | | |
|---|---|---|---|
| Wash down the dust | (a) of adulteration<br>(b) the light cloud<br>(c) of lust | from the surface of verdure | (a) speech freshly attired<br>(b) the azure sky<br>(c) the perfectly holy traveller |
| For lapis lazuli | (d) lustrous verse<br>(e) the azure hue of the sky<br>(f) the splendour of purity | becomes luminous by washing | (d) amending<br>(e)<br>(f) praying |

"Faro mál" signifies—faro rez, berún kun; isláh kun.

The couplet may mean —

Decorate the tulip and permit it not to lie in the dust

If ma posh be read for bi posh, the second line will be:—

Rub blood on it, and cover it *not* up with dust

When vicious blood in a man's veins brings forth overpowering lustfulness and upsets the equilibrium of the temperament—by bleeding, they pour the blood out of the body and cover it with dust.

| | | | |
|---|---|---|---|
| The heart of the tulip | (a) varied verse requiring revision<br>(b) clouds, ruddy and joyous<br>(c) the holy man | that with blood is agitated | (a) rendered ruddy<br>(b) rendered joyous and ruddy<br>(c) in desire to reveal God's majesty through love to Him |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Smooth down | (d) efface<br>(e) efface<br>(f) make quiet | and cover with | (d) a little<br>(e) a little<br>(f) much | dust its | (d) little<br>(e) little<br>(f) great | blood | (d) ruddiness<br>(e) ruddiness so that it may appear yellow<br>(f) of tumult |

In the case of the third (last) meaning the following remark is necessary.

God forbid that his passionate desire (of uttering God's mystery) should become manifest, and that he should be slain with the sword of punishment.

The flower of the narcissus is white, of the musk-willow red. The meanings are:—

To the head of the narcissus with white hair (the ancient history of Sikandar),

Give blackness with the shade of the musk-willow (the colouring of varied verse).

The old man, by dyeing his hair, makes youths incline towards him in pleasure.

In the midst of the trees of the garden, all youths of rose-cheek,—the

Make wine-stained (ruddy) the lip of the pomegranate;
Make the earth gold-encrusted (adorned) with safflower.

10 From the red arghavân give a salutation to the lily of the valley;
Despatch water to the rose-bush.

Look towards the newly risen ones (plants) of the parterre (needing nurture);
Draw not a line on (efface not) that delicate plot.

---

flower of narcissus with the hue of old age appears ugly. Dye it with the shade of the musk-willow that it may appear ruddy and young.

To the head of the narcissus with white hair { (a) white paper with light marginal line; (b) the whiteness of morn after ruddiness of dawn; (c) the splendour of the rays of God's majesty }

Give blackness { (d) write; (e) conceal; (f) conceal } with the shade of the musk-willow { (d) Nizami's pen; (e) the light cloud; (f) the veil concealing God's majesty }

In the case of the third (last) rendering the following remark is necessary.

Lest the holy traveller should be effaced; for, in this world, the beholding of God's majesty is difficult to man.

9 Make wine-stained (ruddy) the lip of the pomegranate { (a) the commentator; (b) the border of the extended light cloud; (c) the holy traveller }

Make the earth { (d) the Sikandar-Nama; (e) the air-space; (f) the body of the holy traveller } adorned with safflower { (d) subtle passages of verse; (e) the yellowness and ruddiness of dawn; (f) the knowledge of God }

10 From the red arghaván { (a) pleasant phrases; (b) the ruddy sun at dawn; (c) the perfect holy man } give salutation to the lily { (a) decorated speech; (b) the whiteness of dawn; (c) the holy traveller of pure interior and luminous heart }

Despatch water { (d) lustrous verse; (e) rain; (f) bounty } to the rose-bush { (d) the Sikandar Náma; (e) the light ruddy cloud; (f) the beginners on this path }

11 "Khitta" signifies—a piece of ground on which they draw lines of fencing so that none may there alight; it now means—a prosperous city.

The meanings are—

(a) Yet look at the newly risen ones (freshly uttered verses) of the parterre (of verse);
Draw not a line on (efface not) this newly prosperous city (of verse).

(b) Yet look at the newly risen ones (portions of thin clouds) of the parterre (of the air);
Draw not the line (of carelessness) as regards those newly sprung regions (of cloud).

(c) Yet look at the newly risen ones of the parterre (of the world);
Draw not the line (of oblivion) as regards that delicate region (the sons of Ádam).

From the love of persons like myself—with freshness,
Cause much salutation to reach every green thing (in the garden).

Temperate is the air; heart-alluring, the garden;
For that reason, the desire of the heart of friends is happy.

The trees blossomed by the border of the garden;
Each flower, lamp-like, lit up.

15 To the bird (nightingale) tongue-bound (on account of autumn) give voice,
Saying:—Renew the flight (of song) of the past year.

Make the wail of the harp the speaker;
Bring forth this (my) sorrowful heart to dancing.

12 The meanings are—
(a) From the love of persons like myself (matured poets), with freshness,
Cause much salutation to reach to every green thing (portions of the sky or the cloud).
Note.—Poets love the morning slightly clouded.
(b) From the love of persons like myself (holy travellers), with freshness,
Cause much salutation to reach to every green thing (the perfections of the holy traveller).
Note.—For we are desirous of God. Come and cause us to reach the stage.

13 Temperate is the air (the Divine bounty has descended); heart alluring, the garden (of verse),
The desire of the heart of friends is happy by it.

15 To the bird tongue-tied (the seeker of Divine mystery) give voice,
Saying:—Prepare the past song, and read this book, delight-giving.

16 If murgh-i-zabán basta (in couplet 15) signify—the setting sun, the first line will be:—
Make the wail of the harp the speaker (the rays of the sun prolonged like the note of the harp).
If murgh-i-zabán basta (in couplet 15) signify—the holy traveller, possessing internal grace, the first line will be:—
Make the wail of the harp the speaker (shake the chain of desire),

Make a collar of (twist) the ringlet-tip of the beloved one;
(Then) cast the collar on this neck (of mine).

Bind a handful of odoriferous herbs (as a bouquet);
Scatter (them) on the stature of the (flowerless) lofty cypress.

With that silver-like (white) coin of the fresh spring (the white rose newly blossomed),
Scatter coin at the fountain head of the stream (the Sikandar-Náma).

20 About the lake (the Sikandar-Náma), water (verse) containing,
Cast a carpet of silk from the water lily (of lustrous verse).

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17 "Ṭauḳ sákhtan-i-sar-i-zulf" signifies—twisting the ringlet-tip, or adorning speech with the twist and turn of varied meanings.

"Gardan-i-tauḳ-báz" signifies—the neck, collar-playing (wearing), or the obedient neck (person); for servants wear the neck-collar of service.

Make a collar (of rare imagery) of the ringlet-tip of the beloved (the bride of verse).
Cast it on this my neck, collar-playing (obedient).

"Ma'shuḳ" may signify—God Most High, Who, in the form of a painter, sometimes ravishes the heart.

18 "Dasta" may signify—a bouquet.

"Dasta band" may signify—collect and versify.

The meanings are:—

(a) Bind (bring into verse) a handful of odoriferous flowers (lustrous poetical images);
Scatter them on the stature of the lofty cypress (the Sikandar-Náma).

(b) Gather (collect) the succulent herbs (portions of moist morning cloud);
Scatter them on the lofty cypress (the long cloud).

(c) Gather the succulent herbs (the splendours gained by the austere holy traveller);
Scatter them on the lofty cypress (the stage of the knowledge of God attained by the holy traveller).

19 See footnote, couplet 1.

Move proudly in that kingly banquet (of Nasratu-d-dín);
Cast the royal wine (the Sikandar-Náma) into the cup (of preparation).

Give (it) to me; for I have learned wine-drinking (tale-uttering of past kings);
Especially when I am parched with thirst (the desire of relating),—I drink

To the memory of friends (past poets, or holy travellers) journey-taking (to the next world),
Of whom I behold none in his place.

In a season so joyful and concordant,
I went towards the lofty cypress (Nasratu-d-dín) in the garden (the Sikandar-Náma).

Through the perfume of the rose (the nature of Nasratu-d-dín), and the shade of the cypress tree (his perfect justice),
The joy of singing came to the nightingale (Nizámí).

For rose-plucking (hidden inspiration taking) came into the garden (of the lofty world, the poet's own) a bride (the luminous mind of Nizámí),
Resplendent of face, like the luminous lamp.

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23 It is the custom to drink to absent friends.
"Mai" (wine) and "tushnagí" (thirst) may each signify—senselessness.

24 The *season* may signify—
(*a*) The time of the blessing of hidden inspiration in Nizámí's heart.
(*b*) The time of the sun's rising at the moment of appearance of the ruddy cloud-portions
(*c*) The time of the descending of Divine thoughts.
"Arús" may signify—the sun; or hidden circumstances from the hidden world.

25 "Gul" may signify—scattered cloud portions; or inward purity.
"Bágh" may signify—the time of morn that, with varied clouds, is as a rose-bud; or the heart of the holy traveller.
"Ba gul chídan" may signify—for the sake of plucking away (putting far) the rose (scattered cloud-portions). For, when they pluck the rose, it becomes far from its place.

Drawing the (long) ringlet-tip (lustrous verse) into the fold
of her skirt (the completed chain of decorated speech),
Scattering roses (subtleties), from her face; sugar (pleasantries), from her laughter.

A face—ruddy like the rose; and on the rose sweat (freshness or bashfulness) expressed;
She gave me a cup (of verse) full of milk (sweetness) and wine (joyousness),

Saying:—In memory of the World King (God), drink!
Save this, whatever thou hast (in mind) forget.

I habitually sate with the world-experienced ones (the historians);
Of the approved ones (past kings), stories I uttered.

Of some tales, beautiful and strange,
That I sifted from the fountain of blood of the brain,

My tongue is not yet wearied of uttering;
When the arm (power of verse) is,—no fear of the sword (of the critic) is.

I prepared many old treasures (tales of former kings);
Cast into them new subtleties of verse:

Summoned resolve first towards "the Makhzanu-l-Asrár."
In which work (of subtlety), I displayed no idleness at all.

---

28 Nizámí's poetical nature gave to his corporeal nature a cup of milk and wine.

"Jám púr az shír va mai" may signify—the mouth and lip of a mistress, the wine of paradise; the stream Kauṣar. But these meanings are inapplicable.

The couplet may mean —

A face (the sun) like the rose (ruddy), and on the rose freshness expressed,
Gave to me a cup of milk and wine (its orb, whose whiteness and ruddiness—joy-exciting—are like milk and wine).

34 In couplets 34 to 38 Nizámí names the five books forming his work, called "the Khamsah."

And than that (Makhzan), evoked (a work) more lustrous
and pleasing;
I saturated (my soul) with (the tale of) Shírín (the lady)
and Khusrau Parvíz (the king).

And out thence, I pitched the screen (completed the
tale);
Knocked at the door of the love of Lailá and Majnún.

When I completed that tale,
I urged the steed (of eloquence) towards "the Haft
Paikar."

Now, on the carpet of eloquence,
I beat the drum of the fortune (sovereignty) of Sikandar!

Urge speech regarding his pomp (of sovereignty) and skill
(in knowledge);
Exalt his crown and throne.

(Of Sikandar's life) many the events that formerly (long
ago) passed,—
Them, I make living by my own water of life (lustrous
verse).

Sikandar,—who took the path of truth (spirituality),
Tracked out the fountain of life (the water of immortality):

Wandered, so that by the path of good-fortune,
He might, by the fountain of life, become living:

Sought the road to the fountain of life (Nizámí's lustrous
verse),
—Found now that fountain, which then he (vainly) sought.

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35 If bar angekhtan be read for tar angekhtan, the couplet will read:—
From it (the Makhzan) I arose, complacent (of temper) and sweet
(of tongue);
I engaged in (the tale of) Shírín (the lady), and Khusrau Parvíz
(the king).

Khusrau Parvíz (A.D. 591) married Irene (Shírín), the daughter of
Emperor Maurice.

41 The author proceeds to summarize the tale of Sikandar.

43 Although Sikandar was disappointed as to apparent life, he is not as

The king of speakers (Muhammad) expressed a saying such as this—
Namely :—" Seekers are finders."

O Nizámí! when thou drinkest wine (of lustrous verse) with (to the memory of) Sikandar,
Preserve respect, so that thou mayst enjoy benefit of thyself (thy mention of him).

When thou art sitting at the same table with the prophet Khizr on this side of the stream (of verse of the Sikandar-Náma),
Wash (carefully) thy lip with seventy and seven waters.

to real life. For until the Day of Judgment, they will read his history from this book.

Arrian (A.D. 100) says:—

"Alexander pronounced Achilles happy in having Homer to herald forth his praise. And, in truth, Achilles might in this light be justly pronounced happy by Alexander, as he himself did not experience his general good fortune in this respect. Neither have his deeds been worthily blazoned among men, either in prose or in heroic verse; nor has he been sung in lyric strains like Gelo, Theron, Hiero, and others not to be compared to him. Thus his exploits are far less known than the most trifling ancient deeds. Even the ascent of the ten thousand that aided Cyrus against Artaxerxes; the sufferings of Klearkhus, and of the generals captured with him; and the retreat under Xenophon's command are, through Xenophon's own writings, far more renowned among men than the achievements of Alexander, who stands unrivalled among Greeks and barbarians, both for the multitude and for the magnitude of his splendid actions. This was the reason that induced me to undertake this history, as I regard myself not unworthy to spread among men the renown of Alexander's deeds."

45 Nizámí here apologizes for couplet 43, in which he has attributed Sikandar's fame to the immortality of his own verse.

46 Since in this tale thou art fellow-sitter with Khizr (Sikandar's obedient servant), utter the name of each with respect.

O Nizámí! thou art of the same rank as Khizr. For even as he had honour with Sikandar, thou also before Naṣratu-d-dín (like Sikandar in disposition) art like Khizr. Then wash with caution thy lip in speaking of Naṣratu-d-dín.

Khizr. See canto x. couplet 1, and Sale's "Kurán," chap. xviii.

Come, cup-bearer! that water of immortality, pleasant tasting (pleasant speech),
Entrust to the glory-reciter of Sikandar (Nizámí).

So that fortune may give the kiss on his (Nizámí's) head,—
He (Nizámí) gives wine to Sikandar's inheritance-enjoyer (Naṣratu-d-dín).

47 The second line may be :—

Give to the *palace* of Sikandar.

See canto vii. couplet 68.

48 At the time of giving the cup, the cup-bearer kneels, kisses the lip of the cup, and then presents it to the king. See canto lxiv. couplet 211.

The inheritance-enjoyer may be Nizámí, who extols Sikandar.

In the text "tá" signifies—cause; if it mean condition, the couplet will be :—

That *when* fortune gives the kiss on his (Nizámí's) head,
He (Nizámí) may give wine to Sikandar's heir (Naṣratu-d-dín.)

# CANTO XV.

## The Beginning of the Book, and the Relating of the Truth of Sikandar's Birth.

1 The relater (Nizámí) of the book of royalty (the Sikandar-Náma)
Gave freshness to the verse of the story, thus,

Saying,—Of all the crown-possessors of Rúm,
There was one, of that land and clime, favoured by fortune.

A renowned king,—his name Faylikús (Philip of Macedon),
Rúm and Rúss accepters of his command.

5 "Jawán-daulat" signifies—jawán-bakht, ṣahib-i-iḳbál; or, he for whom fortune is happy, or on the increase.

See canto xvi. couplet 35; xix. 29.

"Pazíra" signifies—pazíranda.

The word فیلقوس is said to be composed of—فیل, army, and قوس, chief, and may be spelled—فیلاقوس ; فیلو قوس ; فیلاوس.

Philippus became Fílibbús; Fílifús; Fílikús

His abode was in the Greek-land;
His place (dominion) more particularly in Makedonia.

He was the best of the kings of the world;
Was the maternal uncle-born one of 'Iys (Esau), son of Isḥák (Isaac):

Was such a dispenser of justice that, by his own justice,
He bound the (powerful) wolf's tail to the (weak) sheep's foot.

He crushed the neck of tyranny in such a way
That Dárá bore envy in regard to that sway (of neck-crushing).

Dárá surpassed him in sword and crown (sovereignty);
He sent a messenger, that he (Faylikús) should remit tribute.

The King of Rúm (Faylikús) possessed true judgment;
He sought concord; and with him (Dárá) sought not strife.

The one (King of Rúm) whom fortune assists,
—Who is there who is able to exercise sway over him?

He (Faylikús) sent to him treasure and property to such a degree,
That the enmity of the malicious one (Dárá) went far from him.

The King of Rúm became pleased (at giving) that tribute;
He preserved the wax (his own body) from the fire, the burner (Dárá).

5 "Nau-á,in" signifies— árásta, pírásta; nau padíd ámada.
"Niya" signifies—the mother's brother, the paternal or the maternal grandfather.

10 The second line may be:
Was of the offspring of . . .
"Kase" may signify—either Faylikús, or Dárá, to whom Faylikús was submissive.
As the passage is written, it is uttered by Niẓámí.

When Sikandar's victory came into action (occurred),
Time's revolution became of another kind.

He left—not sovereignty, nor the world, nor Dárá;
—He caused the spear-head to pass through the hard stone.—

In this tale (of Sikandar's birth) are many disputes:
My ear is intent on everyone's speech (to discover the true historian).

From the sages (historians) of Rúm thus it came
That of that land and clime (Rúm), the wife of a devotee

Became helpless on the day of bringing forth;
She became a wanderer from her city and husband.

When her time of burden-casting came near,
The pang of delivery became strong upon her.

She deposited her burden in a desolate place, and died;
She suffered grief for the child and resigned her life (to God),

(Saying:—) "I know not who will cherish thee;
"What wild beast will devour thee."

14 "Guzáshtan" signifies—guzárdan.

' The second line is uttered by Nizámí.

16 In the second line, záhid-zane may signify—a devotee-woman.

As to Sikandar's birth, see—Malcolm's "History of Persia," vol. i. p. 55 (Zínatu-l-tawáríkh); Shea's translation of the Early Kings of Persia, by Mírkhond, pp. 360, 369, and 378; Plutarch's Lives, by Langhorne, 1879, p. 459; the Sháh-Náma, by Firdausí; "The Life of Alexander the Great," by Archdeacon John Williams, 1829; and an Ancient History, by Philip Smith, 1868, vol. ii. pp. 10–88.

Alexander, the twenty-second in descent from Caranus, who made himself master of Makedonia, B.C. 794, was thirty-eighth in descent from Hercules. His father was Philip of Makedon; and mother, Olympias, the daughter of Neoptolemus and sister to Arymbas. He was born in July, B.C. 354, on the day on which the temple of Diana at Ephesus was burned. Thus he traced his descent from Jupiter by the three different lines of Perseus, Achilles, and Peleus.

—Of this, news none hers,—how the Omnipotent
Would cherish him (Sikandar) in His bosom:

What treasures He would draw within his load;
What fortune He would draw into his bosom.—

When the woman died, that child remained friendless;
The person of the friendless ones (God) caused him to arrive at such a place,

That, by wisdom and judgment, King of the World—
He became; from Káf to Káf, territory-conqueror!

From the enjoyment of the plain, King Faylikús
Advanced, game-overthrowing, towards that woman.

He beheld a woman dead in that pathway:
At her feet a child, head uplifted.

From want of (the mother's) milk, the child sucked its own finger,
(And) *bit* its own thumb (in grief) for its mother.

He ordered,—so that the servants hastened;
They accomplished the task (of burial) of the dead woman.

He took up the child from the dust of the road;
He remained astounded at the sport of that day.

He took, reared, and cherished the child;
He made him, after himself, his own heir-apparent.

21 "Ash" refers to the devotee-woman.
Couplets 21 and 22 form a remark by Nizámí.

27 It is the habit of babes, wanting (the mother's) milk, to suck the finger; and of Orientals, expressing grief or surprise to bite the finger.

30 Here ends the first account of Sikandar's birth.
It is said that—Faylikús, having fought with Dárá Akbar (Darius Nothus, B.C. 425), the son of Bahman Daráz-dast (Artaxerxes Longimanus, B.C. 465), and suffered defeat, took shelter in a fort, and sought quarter from Dárá. According to agreement Dárá (binding him to send

The villager, the fire-worshipper (historian), in another way
Makes his descent go back to Dárá.

When I took thought of (these) histories,
Also of the history of the man, God-knowing (Firdausí),

In those two accounts, was no credence;
In foolish speech, was no correctness.

From the language of every country it became true (certain)
That that monarch (Sikandar) was descended from Faylikús.

When other sayings had not the proof-mark (of truth),
The orator (Nizámí) attached no credit to them.

That old man of ancient years (Firdausí) thus relates
The tale from the history of former kings:—

That, in the private pavilion of King Faylikús
Was an idol (a lovely woman), a delicate new bride:

In appearance, auspicious; in stature, tall;
Drawing, with the eye-brow, the bow; with the ringlet, the noose:

Like a cypress that in the parterre displays—
Violet from the ringlet, jessamine from the cheek.

---

yearly to his treasury 40,000 miskals of gold), gave him the country of Rúm, and married his daughter Náhíd; but finding her foul of breath, he sent her back pregnant to her father. As a remedy she took the seed of garlic (sír), which the people of Rúm call Iskandarús, and became fresh of breath. Hence they called her son, Iskandar. See canto xiii. couplets 25, 39.

33 The two accounts refer to Sikandar's birth—by a devotee-woman, or by the daughter of Faylikús.

35 The second line may be rendered:—
From the history of kings of former time.

37 "Pákíza" is compounded of—pákí and zah (contracted from záda).

39 They plant the rose and the jessamine near to the cypress and box trees.

40 A beauty, as the sun in mid-day;
The narcissus (the eye) half-asleep, glance-making:

Curling like the black snake, the ringlet-tip;
By it, the king's seraglio became musk-scented.

Towards that sun-lord (the lady of beauty as the sun), the king, so loving—
That save (the word of) recollection of her, naught came to his tongue.

One night, in love the king took her in (his) embrace;
The date-tree (the lovely one) reaped fruit from the date (seed) of the king.

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40 "Nargis-i-ním-khwáb" signifies—the eye of the mistress intoxicated.
"Mushkú" signifies—but-kháua, haram kháua,e mulúk.

41 The word "seraglio" is derived from—sará, a palace or house; and ahl, family.

In the first "mihrbán," the word mihr signifies sun, and refers to the
42 lovely one of sun-like beauty.
"Bar giriftan" signifies—bárwar shudan

43 The impregnating of the female date-tree is effected by inserting the flowers of the male date-tree into those of the female. The male flowers resemble ears of corn, of which one or two are sufficient to impregnate the female tree. The dates of the male tree are worthless; and so, those of the female tree, unless impregnated.

By mixing the species, different sorts of dates are produced. The Balúchís prefer the pullen of the wild male date-tree, growing at a distance from any grove, as the produce is finer.

The date-trees of Madína are celebrated. They have lofty columnar stems, unmutilated fronds, and clusters weighing eighty pounds, hanging by a bright yellow stem as thick as a man's ankle.

The Arabs reckon a hundred and thirty-nine varieties, of which sixty-seven are well-known, each distinguished by its peculiar name.

The best kind is El Shelebi, packed either in skins or in flat round boxes covered with paper. The tree is rare, and not so productive as the other species. The fruit, two inches in length, has an aromatic flavour and smell; its value is from two to ten piastres per pound.

The Ajwah date is eaten but not sold, a tradition of the prophet declaring that whoso breaketh his fast every day with six or seven of these fruits need fear neither poison nor magic.

The El Halwah derives its name from its exceeding sweetness; of this, the Muslims say that the prophet planted a stone, which in a few minutes sprang up and bore fruit.

The oyster (the lovely one) became fruit-possessing from the April-cloud (Faylikús);
A royal pearl appeared.

45 When nine months were accomplished in pregnancy,
The vein of escape (parturition) came into motion.

At the time of birth, the king ordered
That the sage (astronomer) should look towards the star (of nativity):

Should give to him a trace of the concealed mystery (of fortune):
And give ease to his soul, as to (by) that motion (of the natal star).

Those acquainted with astronomy took up their instruments (astrolabes);
Sought out the mystery from the revolution of the heavens.

The El Birní date "causeth sickness to depart, and there is no sickness in it."

The Wahshí made salutation to Muhammad as he ate of its fruit, hence even now its lofty tuft turns earthward.

The Sayhani (Crier), when the prophet, holding 'Alí's hand, passed beneath it, cried:—"This is Muhammad, the Prince of Prophets, and this is 'Alí, the Prince of the Pious, and the progenitor of the immaculate Imáms!"

The people eat dates as medicine as well as for food.

In January and February the date-gardener (Nakhwalí) opens the female flower in each cluster, inserts the inverted male blossom, and binds them together. The fruit ripens in May.

The date-tree can live in dry and barren spots, but it loves the beds of streams and moist places. The trees depending on rain-water produce fruit inferior and less in quantity.

47 The second line may be rendered:—

And give ease to his soul as to that motion (of parturition).

48 The Astrolabe (Arabic, Ustarláb; Hindí, Gantra Raj) consists of a dial, on the back of which is a movable copper tube, attached to a flat narrow plate, each end pointed.

The border is divided into three hundred and sixty degrees, and subdivided into fourths by a vertical and a transverse line, which intersect each other at the centre of the dial.

Assembled for the (investigation of the) wandering of the heavens;
Raised the balance (astrolabe) of the stars.

50 Leo, the Lord of Force, was rising,
By which the eyes of enemies became blind (with envy):

The sun, honour obtained from Aries,
An incliner from theory to practice.

Mercury hastened to the Gemini;
The Moon and Venus in the mansion of the Bull consorted:

In the front (anterior) side of the dial the border is divided into sixty "ghárís," each equal to twenty-four minutes, and subdivided into four minutes. A moveable brass circle, attached by a pin to the centre of the dial, bears on its border the twelve signs of the zodiac, each sign being divided into fifteen degrees.

To use the instrument—Raise the tube so that the sun's rays may pass through it, mark the position of the tube with reference to the degrees on the border, counting from the transverse line; ascertain from the Kalendar in what sign of the zodiac the sun is, and its degree; bring both the sign and the degree to bear both on the inner circle on the anterior side, and on the transverse line; mark the degree opposite to the projection of the inner circle. The degree marked on the posterior side of the dial should be traced on the flat plate on the anterior side.

Bring both the sign and the degree of the upper circle upon the plate, and mark again the degree opposite to the projection of the circle.

The "ghárís" contained between the two marks opposite the projection will be the time of day. See the treatise on the Astrolabe, by Chaucer, in A.D. 1390, and the "Journal" of the Asiatic Society of Bengal, vol. ii. July–Dec. 1832, p. 720, and "Journal," No. 118.

50 Leo, the most powerful of the constellations, is the sun's mansion.

The first line may be:—

Leo was the natal constellation of the Lord of Force (Sikandar).

51 Aries is the sun's place of honour in which it gathers force or light. Every star in its own house thus gathers power.

The second line may signify:—

The sun, after theory (in the winter), began (in the summer) wandering among the villas and gardens (stars).

They call Aries (ninth house from Leo) the house of theory ('ilm), and Taurus (tenth house from Leo) the house of practice ('amal).

Practice ('amal) is the fruit of theory ('ilm).

He who is born in Aries is a theorist possessed of practice.

52 They call the Gemini the third constellation, or Mercury's place of

Jupiter adorned Saggitarius;
Saturn (was) as a sporter in Libra:

Mars (the soldier of the sky) made the sixth mansion
(Capricorn) his dwelling;
Like servants, service-rendering become.

55 Such a horoscope, with which that son (Sikandar) came!
What shall I say? Bravo! Far, from him the evil eye.

When that precious one with such an omen was born,
The garden (the father and mother) became illuminated by
such a plant (Sikandar).

When they engaged in the establishing of the horoscope,
They established his name—*Sikandar*, the king!

In the judgments of the seven stars it appeared
That the world desires the key (of fortune) given to him.

Of that prosperity—the man, star-understanding,
Gave news; so that the Khusrau (Faylkús) offered thanks.

honour, and Taurus (in which conjunction between the Moon and Venus takes place) the second constellation, is the place of honour of the Moon and Venus

Hence, their being there was auspicious The Moon and Venus are regarded as the two beneficent planets of the heavens

53 These two positions are auspicious, each planet being in his own house
Since Saturn is called -Hindu-e falal, the poet calls his action—bázígarí, because the bázígar (the sporter, or spectacle maker) comes from Hind (India)

54 Capricorn is the sixth house from Leo
See Bentley's "Astronomy of the Hindús", the "Calcutta Review," No. 1, p 257, Astronomy of the Hindus, and No 13, p 65, Astronomy of the Orientals, Lilly's "Astrology," Bohn's Series (circa 1729), the "Journal" of the Asiatic Society of Bengal, vol xiii July–Dec 1841, p. 632; and Kazvin's 'Ajá ibu-l-Makhlukat

55 The latter part of the second line is not a prayer but an assertion of God's power

57 If az be read in place of ba, the first line will be —
When they finished the Kalendar

58 If dád be read for dáda, the second line will be —
That the world will give

60 From love of the boy of victorious fortune, the king
Opened the door of the treasury and ascended the throne:

Turned to joy from grief and sorrow;
Gave much treasure to the beggars:

In triumph for that moon, musk-scented (Sikandar),
Poured wine and musk (both joy-exciting) by the marge of the stream.

When that cypress-branch (Sikandar), delicately nurtured,
Became the proud-mover, like the strutting-partridge,

He brought his foot from the cradle to the steed;
Went from the bondage of the cradle, plain (of battle) seeking:

65 Desired the bow from the wet-nurse; and the arrow from the quiver;
His butt was sometimes paper, sometimes silk (not hard material).

When he became further grown, he practised sword-contest:
After lion-overthrowing (with a weapon), he made contest (with the hand) with the lion.

And after that, he took pleasure in horsemanship;
He pursued royalty and sovereignty.

Come, cup-bearer! that wine mixed with odorous herbs (the sight of God's majesty)
Give to me, for Paradise has come much to my memory.

Perhaps, by that wine I may become one whose bark is well (over-) freighted,
And if I become drowned (in God's splendour), I shall be a dweller in Paradise.

63 The partridge is the lover of the cypress

65 If chuba gir be read for—az ju'ba tir, the first line will be —
Desired from the wet-nurse the bow and the arrow-taker (the quiver)

69 Since the over-freightedness of a vessel is sometimes the cause of its foundering, the poet says —If I founder I shall go to Paradise

"Kishtí" may signify—a cup, in the form of a boat

"Ábád kishti" may signify—one whose bark is over-freighted; the filler of the wine-cup.

# CANTO XVI.

## The Instructing of Sikandar by the Sage Lukumajish, the Father of Aristatalis (Aristotle).

O happy indeed the time that a person has,
Whose market of avarice is not brisk!

To the extent of sufficiency, opulence (of mind) is his;
He performs the work (of religion) if he be a man (capable) of work:

Causes the world (time) to pass by living well (in contentment);
Keeps within limit the gallop of the steed (of expenditure).

Neither profuseness (in alms), that brings a deluge upon wealth;
Nor niggardliness, that brings hardship to the state (of the body).

Every hardship is consequent on tightness (of resource);
When thou breakest the door (squanderest), the house is full of fuel (void of wealth).

So live that from that living
May be—profit to thee, loss to none.

The narrator (Nizámí) of the folded record, folded (and written) by the villager (the historian),
Made mention of the past ones (Faylikús and Sikandar) thus,

1 The terminal alif signifies—in kushá, excess; and in rosgárá, praise.

2 "Basand" signifies—kifáyat.
"Yasar" signifies—sarwat.

5 This may be rendered:—
When thou breakest the door, the house is full of the fuel of the wood of that broken door.

7 "Guzárandagán" may signify—sharh-kunándagán; ráwiyán.
"Dihkán-naward" signifies—nawardída, edihkán mu,arrikh.

Saying :—When the King of Greece, King Faylikús,
Adorned the country of the world like a bride,

He became exalted by the wise son (Sikandar):
For the precious jewel is auspicious.

When (from the horoscope) he found his son wise,
He became happy that he had found the worthy son.

—The father has nothing more worthy,
More deserving (precious) than the deserving son.—

He placed him for learning;
For the (black) stone by the kindling (of the sun) becomes the jewel.

Lukúmájish (Lysimachus), who was wise,
Whose son was Aristo,

Took pains with him in teaching;
Taught him what one cannot reckon :—

Kingly manners; wonderful arts,
That are the strength of the heart and the light of the brain.

With every knowledge—which is in the imagination,
And from which reflection becomes truth-recognising,—

He adorned that pure jewel,
As the stars that adorn the heavens.

He gave him information of whatever was hidden (mysterious),
—One has seldom reared such a son.—

Every year the prince of quick understanding
Used to admit to his ear science only (far from sport and play).

11 This couplet is uttered by Nizámí.
13 "Lukúmájish" signifies—Nakumájish; Lakúmáj.

When he hastened to a subtle matter,
He would discover (display) subtle words.

Aristo, who was the prince's fellow-student,
Had given his heart in service to him.

Whatever capital (of wisdom) he used to gather from his father,
He would, explanation-making, teach him.

When the wise teacher (Lukúmájish),—by (his own) skill and judgment,
Beheld the prince foot on the (master of) treasure,

He endured greater trial in instructing him;
For treasure-guarding makes the man happy of heart.

When he related before him (Sikandar) the decree of his fortune,
He inscribed within it the lettering (the fortune) of his own son.

In that day, when fortune was the accepter (of deeds and words),
(And) the seal-ring of speech was the seal-accepter (became decorated).

He consigned the son (Aristotle) to the prince (Sikandar);
He added an oath to the agreement,

Saying:—"When thou bringest forth thy head (in exaltation) to the lofty sphere;
"Causest the dun steed (of empire) to leap from the school to the plain (of battle);

21 When Sikandar was eight years of age, Lysimachus (an Acarnanian) was his tutor; and, at the age of fifteen years (B.C. 342), Aristotle, who left him not till the invasion of Asia (B.C. 334) occurred.

25 "Manshúr-i-iḳbál" here signifies—zaycha, a horoscope.

When, before Sikandar, Lukúmájish read the horoscope of his fortune, he wrote in it the name of his own son (Aristotle), with the title of—Sikandar's Attendant, Counsellor, and Minister.

" Bringest the head of enemies to the earth;
" Bringest the world (in submission) beneath the seal of the seal-ring;

" Makest the throne auspicious beneath thy crown,
" (And) they send thee tribute from the seven climes (of the world);

" Exercisest sovereignty over the horizons (of the world);
" Displayest world within world (mighty) royal sway,—

" (Then) thou wilt bring to mind this (my) teaching and instructing;
" Wilt not adore gold and silver (as is the wont of the kings of the time);

" Wilt not withhold thy regard from my son (Aristotle);
" Wilt perform the right due to my son;

" Wilt become, by his ministership, experienced in affairs;
" —For the wise minister is better than property (the Amír's) and treasure (the official's).

" Thine ally is fortune; his, skill:
" The skilful one is necessary for the master of fortune.

" Wherever skill found its full value,
" It brought forth renown for the lord of wealth.

Verily, the lord of wealth, who realised preciousness,
Obtained loftiness from the judgment of the lofty ones.

" When thou wishest that thou mayst cause thy throne to reach the moon,
" Of this ladder (Aristotle's aid), no help is thine."

33 " Paiwand " signifies —nisbat.
35 See canto xv. couplet 2.
36 " Daulat-khudá,í " signifies—mard-i-daulatí.
37 Skill and wealth are helpers of each other.

The prince (Sikandar) gave his hand to him:
In accepting he bound a compact with him,

40 Saying:—"When royalty makes work straight for me,
"He shall be my minister. God is witness against me.

"Neither will I turn my head from his judgment or order;
"Nor will I gird my loins, save at his command."

In the end, when fortune assisted,
The king displayed firmness as to that compact.

When the teacher (Lukúmájish) knew that that wise child
Would take away the ball (of superiority) from the arrogant ones (potentates),

He drew a diagram of that arithmetical character (the Abjad),
In which the conquered and the conqueror appeared.

39 "Paẕíraftgárí" signifies—paẕiraftan.

40 Whoever calls God witness to a lie becomes an infidel. In the opinion of the sect of the Ṣanaví (the two principles), Izd is the creator of lightness and goodness; and Ahriman of darkness and badness.

42 This couplet is a parenthesis.

44 They make a diagram (as below) in four compartments, which they fill with the letters of the Abjad. Beneath every letter of the names of the two persons whose lot is thus to be decided they write the numbers of those letters of the Abjad, and from the total reject the nines (this seems unintelligible); then victory will be as follows:—

| | |
|---|---|
| Both odd; more or less (unequal)<br>The less (in number) conquers | Both even; less or more (unequal)<br>The less (in number) conquers |
| Both equal<br>The less (in age) conquers | One even; one odd<br>The greater (in number) conquers |

Maṣnaví—

With one similar (both odd or even), it is pleasant to be less;
With one diverse (one odd, the other even), it is pleasant to be great.
If in reckoning both be equal,
He whose age is less is conqueror.

On this subject see "Suráju-r-raml," by Maulaví Roshan 'Alí;

And gave it to him, saying:—"At the time of action (battle) this letter (the reckoning of the conquered and the conqueror)
"Calculate in the name of thyself and of thy enemy.

"If thy name be the conqueror of the circle (the diagram of the Abjad),
"The reckoning of victory is within thy accomplishment.

"And if of this (thou knowest) that thou art not conqueror in the reckoning (of the Abjad),
"Fear (be cautious of) the conqueror greater than thyself."

The king (Sikandar) took that diagram from the old wise man;
That judging (of the conquered and the conqueror) became in his opinion heart-pleasing.

When, at times, he used to inscribe that diagram,
He used to gather intelligence of his own triumph.

In this way he continued living possessed of judgment and sense,
A cauldron of every art brought to boiling (ready for use).

He both possessed the spirit, keenly reflecting;
And also kept before himself the reflection of the wise (his followers).

He acted according to the order of those acquainted with affairs,
And by this intelligence made fortune vigilant.

"Misdáḳu-r-raml," by Muḥammad 'Ittár Mál Láhúrí, in Persian, which can be obtained from Munshí Newul Kishore, Lucknow, East India.

"Ḥaraf-i-hindisí" signifies the writing of numbers according to the Abjad.

49 With his own name and the name of his adversary.

50 By the boiling of the cauldron they know that the food within is cooked and ready to be eaten.

Of the teacher (Lukúmájish) the skilful son (Aristotle)
—Who was fellow-student and equal of age—

Was wonderfully (very) kind to the Lord of the Marches (Sikandar);
And the heart of the Lord of the Marches was gracious to him.

55 He (Sikandar) used not to put on the roasting spit (of action) even a bird (a light matter),
In respect to which Aristo used not to be opinion-expresser (counsellor).

He sought not distance (separation) from his (Aristotle's) judgment;
He sought leave from him for everything.

When from over mountain and plain, the compass of the sphere
Wandered some time on this circle (of revolution of the sky),

King Faylikús took his chattels from the world (died);
He entrusted the world to the new monarch (Sikandar).

What is the world? Pass beyond its sorcery;
Bring within thy grasp escape from its enchantment.

60 It (the world) is a tree of six sides (of great bole) and of four roots (of firm foundation);
Some persons (in the bond of its lust) bound to four pegs (at its root).

54 "Bán" signifies—

| | | | | |
|---|---|---|---|---|
| ṣáḥib | as | mihr-bán | or | ṣáḥib-mihr |
| gíranda | „ | báj-bán | „ | báj-gíranda |
| ḥáfiẓ | „ | marz-bán | „ | ḥáfiẓ-marz |

59 This couplet is uttered by Niẓámí.

60 This answers couplet 59.

"Chár-mekh" signifies—a cross or gallows; and also a form of torture (used in the time of Pharaoh) in which the hands and feet

One by one our leaves from this tree
Fall beneath it when the wind (of vicissitude) is strong.

Thou beholdest none resident in this garden (of the world);
Each one sports (for the space of) one breath.

Every moment a fruit (one newly born) arrives afresh within it (the garden);
One departs, another arrives.

Willingly or unwillingly, thou wilt resign the world;
Why is it necessary to press the foot (urge) in self-interestedness?

65 Within these four directions (the world) is no crowd,
Where the man purse-cutting (death) is not self-seeking.

Thou, by reason of its loan (worldly affections) art in the world's snare;
Give back its loan. Thou mayst escape from its snare.

One night,—a shoe-fastener (farrier) and a pack-saddler
Demanded their rights (the shoes and saddle) from an ass.

The ass, from his foot distressed (with the shoe) and back (galled with the saddle),
Cast before them the shoes and pack-saddle.

When the ass became free from the borrowing (of the shoes and saddle),
He rested and became pleased with himself (forgetting his sore foot and galled back).

of the victim (cast on his face) were fastened to four pegs widely apart.

The second line may mean: —

Some persons (leaves) bound in four pegs (firmly).

64 "Khud-kámagí" signifies—khud gharází.

65 "Char sú" signifies—the market-place (the intersection of four streets) where the punishment of malefactors is carried out.

70 O one dusty become (care-stained) with the (vile) dust (of the body)! do thou also
Give (back) the loan (of worldly affections); and leap out of the snare of the dust (of the world).

Come, cup-bearer! give me release from myself (senselessness and rapturous delight at beholding God's majesty);
Give me luminosity (of brain) from the gleaming wine (of senselessness).

That wine which gives release from the trouble (of the world),
Gives to those wearied the preserving substance (the soundness of state of the lovers of God).

70 The first line may mean :—
O one dusty become (in the world's contempt) with the (vile) dust (of wife, and son, and worldly goods)!

71 Self-worshipping (cherishing) is darkness; the wine of senselessness is the bestower of lightness.

# CANTO XVII.

## Sikandar's Sitting in Royalty on the Throne of his Father Faylikus, in Rum.

1 A speech-weigher (a poet) came, the balance (of verse) in hand,
He continued shattering the coin (of verse) gold-encrusted (base-uttered).

1 In Niẓámí's time a poet (a master of verse) came from some place, and according to the rules (scale) of verse assayed the poetry of poets; corrected the inflation and exaggeration; and discriminated between the base and the pure.

I interfered not in regard to that coin (of verse);
For I know of that silver (of defect) within the gold (of my own verse).

If my finger make criticism,
I know no one who will do the work of a scribe (before me).

But when my back (reliance on outward and inward excellence) became strong,
My finger became not the criticiser of any.

5 With malevolence I look at none (of my calumniators);
For I also have many enemies.

My path (of life) is all poison-drinking (calumny-enduring);
Skill-seeking, and defect-concealing.

On that road (of holy travellers) which I first made for myself,
I kept my foot true to the end.

(Through austerity) I gave to this leather (the skin of my body) such a tanning (dressing of purity),
That it should turn away (from me) the rage and the love (of men).

From the pure Omnipotent I desire to that degree,
That at the last I may not wander from the path.

10 The representer (Nizámí) of the picture (the Sikandar-Náma), representation-receiving (written),
—For, as regards redelineation, the picture has no help—

2 This alludes to Nizámí's good disposition in not revealing the defects of others.

If he had interfered (criticised), the defect of the coin (of speech) would have become known.

3 From my being acquainted with the rules of verse, none will be able (through fear) to take up the pen to write.

8 The second line means—that, in all conditions, Nizámí was contented.

9 The path is described in couplet 6.

10 The second line is a parenthesis.

Delineates the picture in this way, that when the King of Rúm (Sikandar)
Expressed the picture (of dominion) like wax on the country of the world,

The country became full of renown by his justice;
The crown and throne of his father became fresh by him.

Of his father, every custom that he had witnessed,
—Whatever was acceptable to his judgment,—he practised.

Verily, he kept in place (preserved) the old treaty;
Kept on foot (confirmed) former works (of the peasantry).

Gave that very treasure and gold to Dárá;
Pressed his foot on (remained firm to) that ancient treaty (of sending tribute).

Of the order-bearers (attendants) of King Faylikús,
None in that administration (of sovereignty) were refractory with him.

For than his father, he was a greater befriender of the friend;
For enemy-slaying,—his sword, sharper.

Of such sort he became that in force his arm
Weighed none (of the warriors of the world) in its balance (of equality).

When he used to twist his limbs in strife,
He would fix a knot on the lion's ear (overpower him).

Of the sphere (the powerful) bow he used to make the weak (practising) bow,
In every circling used to cast (fire) the arrow:

11 An impression on soft wax is truly impressed. Sikandar stamped his will on the world as though it were wax.

17 "Dost angez" signifies sarfaráz kunánda,e dost.

20 It is difficult to fire an arrow when circling on horseback, hence the mention.

"Charkh kamán" signifies—a powerful bow, such as is used on a rampart; the mansion of Saggitarius; a bow having rings, that, without a chain, cannot be strung.

Used to hunt the lion in the wild-beast place,
Of the wild ass and stag (slain by him) reckoning used to be his:

Snatched superiority from the bold ones;
Became, by superior wisdom, chief of the wise ones.

When his beard drove the pen (wrote) on the sun (the cheek),
And raised a marginal line of pure musk:

The sky (the world's work-shop) on account of that (newly) up-reared encircling (black) beard,
Poured the sweat (of envy) of the blackness of Ethiopia.

25 He brought (into consideration) before himself the calculation of world-conquering;
Considered the world weak in his hand.

Both sense of heart was his and also force of arm:
With (the aid of) these two, one may sit on the throne.

In every work in which he sought reputation,
As to it, the sky also gave him power.

By that cypress (Sikandar), newly-risen, all Rúm
Became adorned with the odoriferous herbs of the freshness (of justice).

Of his justice,—in every house (of Rúm) a great picture fixed;
A tale to every country reached.

The first line means:—

Sikandar drew with ease the powerful bow.

If Kushádan be read for kabáda in the first line:—

(Without the chain) Sikandar used to draw the bow having rings.

If kushtaní be read for gashtaní in the second line:—

At every object worthy of being slain he used to cast (fire) the arrow.

29 In every house, in honour of Sikandar (not for worship, as in the time of Pharaoh), they wrote books and painted pictures.

Otherwise:—

Of his justice in every house (of Rúm) a picture (a laudatory song) established.

Sometimes he laid (his newly-found) mystery (of philosophy) before the assembly (of sages);
Sometimes unfolded the knot (of difficulty) by the mystery (aspect) of the stars:

Took wine in the assembly with the young men (of his own age and station);
Sought in private those knowing (holy) affairs (holy men).

Through liberality he did to the men (of Rum) not that
Which enters into man's idea.

He delivered not judgment for the harassing of a person;
Planted not his foot beyond the line of justice:

Surrendered the tribute to the merchants;
Sought not the tax from the citizen-residents:

Took away the fear (of tyranny) from the villager's place of administration;
Took off (surrendered) the dirham (of taxation) in respect to those without property:

Kept building cities, and scattering gold;
Plucking up every thorn (of tyranny) and planting the rose (of justice):

The fame of his renown reached to every quarter;
The perfume of his garden (of sovereignty) reached to Egypt and Ethiopia.

Like the flashing lightning, his two hands out-stretched;
One became the sword-striker: the other, the crown-bestower.

31 In Sikandar's time wine-drinking was lawful.

37 In some copies, between couplets 37 and 38, the following couplet occurs:—

He appointed a vice-regent in every territory;
He exercised sovereign sway in every region.

"Nám-dágh" is like—alif-dágh; la'l-dágh; khanjar-dágh.

Best indeed that balance that has two extremes (scale-pans);
One the place of the weight (the iron sword); the other, the place of the gold (reward).

In every matter which is necessary for fortune
He was like iron (hard) with iron (one of hard face); like gold (soft) with gold (one of laughing face).

He became an administrator of justice in such a way that (the men of) every land and clime
Used to utter this speech:—"O happy land of Rúm!"

Aristo—who was the minister of the court,
Was in every good and bad matter the king's confidant.

By the deliberation of the wise minister, Sikandar
Became in a short time world-seizer.

A minister like this! A monarch like that!
How may not the world take ease like that!

Every deed of kings world-seeking
Acquires grandeur by the judgment of the ministers.

Malik-Sháh, and Mahmúd, and Naushiraván (all just monarchs)
—Who took the ball (of superiority) from all Khusraus—

Were accepters of the counsel of ministers
(So) that they became of the number of world-seizers.

46 Malik Sháh (who died A.D 1092, at the age of 38 years) was the father of Sinjar, King of Khurásán.

Mahmúd (A.D. 997) was the son of Sabuktagín (A D. 976), who was in Khurásán just like Naushiraván the Just.

Naushíraván (A.D. 561), in whose time the prophet Muhammad was born (A.D. 570), was the son of Kubád, King of Irán. See the Sháh-Náma.

Our king (Nasratu-d-dín), who shattered the malevolent one.
Took the ball from (conquered) the world by the counsel of the ministers.

Though the foot—mine and thine—becomes sluggish,
It is necessary that the king's person should remain perfect.

God forbid that foot-stumbling (error) should reach the king;
That the (people of the) country should become distraught of brain (harassed)!

When the evil eye (misfortune) sports with (fascinates) the king,
The demon makes partnership with calamity (of Time).

The world is justice-seeker; and the king, hand-seizer (helper);
For the world is no help as regards the justice-bringer (ruler).

May light be, by the master of the world (the king), for the world!
May the evil eye be far in that sovereignty!

Come, cup-bearer! that wine, soul-refreshing,
Give me; for I have sorrow, soul-gnawing.

Perhaps, when by that draught I gather joy,
I may roll up the carpet of some grief.

50 From not listening to the counsel of the ministers.
52 "Dáwan" signifies—dád-áwár

# CANTO XVIII.

## The Egyptians making an Accusation of Tyranny against the People of Zang before Sikandar.

1 When the true dawn struck forth its tongue from the wolf's tail (the false dawn)
Dog and watchman went to sleep:

The sleeping cock beat down (flapped) his wings (awoke);
The drum-striker struck the leather strap (the drum-stick) on the drum (of slender waist):

I arose, rested from sleep;
I prepared my soul for jewel-drawing forth (of verse).

The jewel-seeker who digs the precious mine (of verse)
Digs out his precious life (severely toils) in the fancy of hope.

5 Who, with a torrent of blood (strenuous effort), brings a ruby to his grasp,
Makes contest with the heart of the hard stone (the mountain-mine).

1 "Dum-i-gurg" signifies - zanabu-s-sarhán, the wolf's tail. But here it means—the false dawn, during which the spreading of light resembles (in whiteness and blackness, and in the upward extending of rays) a wolf's tail. The true dawn appears broad and low on the horizon of the earth. See the "Journal" of the Asiatic Society of Great Britain and Ireland, New Series, vol x part 3, July 1878, page 344.

In Ouseley's Oriental Collections, 1797 vol. ii. No. 3, p. 302, it is said:—

"Zang is bordered on the north by Yaman; on the south, by deserts; on the east, by Nubia, on the west, by Habsh

"The inhabitants are never sorrowful, the cause being that Suhayl (Canopus) rises over them The men of Zang are descended from Zangí, son of Kush, son of Kana'an, son of Ham, and are called man-devourers, because they devour the enemy whom they slay See couplet 59.

"They are supposed to be the Troglodytes of the ancients."

2 When the cock crows he lowers and shakes his wings.

5 Otherwise:—

For a red ruby,—that he may bring (it) to his grasp,
He contends with the heart of the hard stone (the mine).

O man, idle listener! What thinkest thou?—
That it is easy to fill the ear with pearls (of eloquence)?

If the fig-eating birds had been many
There would not have remained a single fig on any branch.

The representer (historian) of the form (accusation of
tyranny) of this silk (Sikandar)
Made representation to the picture-painter (Nizámí) thus,

Saying:—When in the morning the lamp of heaven
Illumined the face of the beauty of the world,

The sun brought forth his hand in splendour,
(And) sate bride-like on the chair of gold (crepuscule of
dawn).

Sikandar, according to the regulations of former kings,
Prepared a banquet in his own hall;

Slaves, rose-faced and heart-ravishing,
On foot, girdle on the waist, before the Khusrau.

Sometimes he drank wine in memory of Kay (former
kings);
Sometimes he scattered treasure on music (the minstrel)
and wine (the cup-bearer).

Thus seated like the fountain of light (the sun),
When a cry for justice came from the far road.

6 O man! art thou careless of the torrents of blood which they devour who bring the ruby (of delight) to thy hand

"Asán nivosh" signifies—one who has no power of hearing and understanding subtle speech, or one who has not perfect understanding in verse.

7 This couplet, probably inserted by the copyist without connection with the other couplets, will be found in canto ix. couplet 10.

10 The sun is both masculine and feminine.

12 "Kamar bar kamar" may signify—crowded together, or belt (fúta) on the waist (kamar).

13 Since Sikandar was tribute-payer to Dárá (of the lineage of Kay) the word Kay is here mentioned.

15 The news-master took the news to the king,
Saying :—" A handful of men, tyranny-experienced, justice-seeking,

" Are tyranny-complainers to the King of Rúm,
" Saying :—Land and clime have become narrow for (void of ease to) the Egyptians :

" The black men of Zang have arrived to such a degree,
" That the thoroughfare in the (Egyptian) desert has become strait :

" They have rolled up the environs of the world (Egypt) in such a way
" That blackness (from their numbers) has come on that mountain and plain :

" Desert-ones, like black pitch,
" More in number than the (blades of) grass in the desert.

20 " Like one with little beard, all old and childish ;
" Though they are ugly, they go in joyousness.

18 About the cities of Egypt, of which the air is agreeable, were gardens and villas Hence they call Egypt—sawád-i-jahán ; just as they call Samarḳand—bihisht-i-jahán, the Paradise of the world.

According to Sir H. Rawlinson, Eden was the region of Ganduni (Kardunias), in Babylonia. In the inscriptions of Tiglath Pileser II. (B.C 745–727) it is stated that four rivers the Euphrates, the Tigris, the Ukni, and the Surappi—watered this land. See the Bible, Genesis ii. 8, 17.

Eden ('Adn) signifies—a settled abode, delight, tranquillity.

"Saudá" may signify—a brain disease. Anyone afflicted with it was put in a dark place, in the belief that darkness was pleasing to him.

Otherwise :—

By reason of the black army of Zang, the outskirts of Egypt became so strait and dark that you might say—an affection of the brain has befallen Egypt, so that it is in the midst of the darkness (of the men of Zang, black in colour)

19 "Ḳatran" (katrán, katírán) signifies—pitch ; or a gum (very hot, black, and readily taking fire) of the mountain cypress (ubhul ; 'ar'ar) ; they rub the sore back of the camel with it.

20 A man of scanty beard is considered ugly.
The first line may read :—

Like one of little beard, all old of childish nature ;
" " all old but joyous ;

See couplet 59.

"Among them,—not a face that displays shame;
"Among them,—not love nor reverence towards any.

"All—man-devouring and man-injuring;
"Egypt, in this matter, has no foot (of resistance).

"If the monarch come with assistance,—(well);
"But, if not, that country (Egypt) will pass away in rapine.

"Nor Egypt, nor Afranja, nor Rúm remains;
"They melt like wax by reason of that stove of fire (the army of black men).

25 "From such a multitude (of the people of Zang) we are heart-distressed;
"The rest,—Command is the king's; we are slaves."

The king, administrator of justice, just ruler, religion-shelterer,
When he knew that the people of Zang had brought an army,

Became affrighted at the countless array,
—It is not proper that a wise man should be fearless.

He summoned Aristo, vigilant of heart,
And urged much speech with him on this matter.

The wise minister of victorious (true) judgment
Became a guide to the king's victory.

30 Saying:—Arise and once display fortune-essaying;
"Make destruction of such a great dragon (Zang).

24 A commentator observes:—"Afranja is the name of a city, made prosperous by Naushíraván, on the banks of the river of Egypt (the Nile); of the country of Zang; and of the land in the West (Europe)." See canto xxi. couplet 20.

27 His fearfulness was better than fearlessness, for it was from knowledge.

"Perhaps from the king's hand may issue a deed,
"That may make the king's power more powerful.

"Egypt and that territory (of Zang) may become subject
to thee;
"Thy name may come forth (renowned) for manliness.

"And if thou bring the enemy (men of Zang) to the dust,
"The friend becomes victorious, and the enemy (the rest
of the world) infamous (ruined)."

Sikandar, by the counselling of the guide,
Carried the standard out of Makedonia.

35 He raised an army—that with helmet and sword
Its flashing lightning ascended to the cloud.

Sikandar exercised judgment from the river (Nile) to the
dry land;
His guide (Aristo) became the path-displayer to Egypt.

All the Egyptians—citizens and soldiers,—
Went to meet him ceremoniously on account of his good
fortune.

The king ordered that—from the bank of the River Nile
His army should march towards the desert.

For contest the men of Zang went hastening;
Two horses apiece, they went towards the desert.

36 The army resembled the thunder-cloud by the black helmets; and the lightning by the sword-sheen.

37 "Pazíra" signifies—paziranda; istiḳbál kunanda.
See canto xxii. couplet 11.

39 The Turkomans, divided into many tribes (the chief being the Yamuts, the Goklans, and the Tekès), inhabit the county between Khíva, the Oxus, and the north Persian frontier.

The Yamuts (forty thousand tents) occupy the shores of the Caspian; the Goklans (twelve thousand tents) the Upper Gourgan, the Attrek, and Simbur; the Akhal Tekès (thirty thousand tents) at Tajand, and on the northern slopes of the Keven Dágh mountains; and the Marv

The warriors dragged their chattels to (halted in) the
desert.
For fighting the men of Zang, waist-belt made tight.

Tekès (thirty thousand tents) the oasis of Marv and the banks of the Murghâb river.

The Turkomans are of the Sunní sect of the faith of Islâm; live in a Republican manner, tribal feeling being the leading sentiment; have rarely more than one wife; subsist on milk and millet; are rough, but brave and hospitable; and understand not suffering, however terrible, being merciless to the last degree.

The Turkoman horse is probably descended from the Arab, which (as well as the English thoroughbred) he now excels in height, speed, and endurance.

He is fed in spring time on green food, and at other times on barley, chopped straw, and clover hay. He is carefully clothed with hoods and rugs of thick felt, enveloping the whole of the body; the clothing is carried by a baggage-horse.

Every horse is carefully tested by being raced over long distances of forty or fifty miles, and over shorter distances of five or six miles.

A good horse may be purchased for £20, and one of high class for £500. A horse that will not gallop 50 miles without stopping the Turkomans consider not worth having.

At Sháh-rúd Valentine Baker saw a horse that had (they said) been ridden from Meshed to Tahran (five hundred and fifty miles) in four days.

When a chief is intent on a foray, he plants his lance in front of his tent, while a crier invites the people to range themselves under his banner and join in the raid against the Persians (Shiahs).

Those who have confidence in the chief strike their lances into the ground near his. When the chief thinks he has a sufficient following, he names that day month as the day of departure.

During this month the daily forage consists of six pounds of hay, three pounds of barley or a pound and a half of corn. This diet decreases the flesh of the horse, but increases his speed. The horse is then daily put to full speed for half an hour, and is not fed for some time after he comes in; very little water is given.

Thirty days having elapsed, the Turkomans take the field, each with *two* horses; one the charger, the other the sumpter, that follows without saddle and bridle, and that never strays from the party.

The marches are—first day, 3 parasangs=13·5 miles; second day, 4 parasangs=18·0 miles; third day, 5 parasangs=22·5 miles; fourth day, 6 parasangs=27·0 miles.

The daily forage, given in balls, then consists of—four pounds and a quarter of barley-flour, two pounds of maize, and two pounds of raw fat of a sheep's tail chopped fine, all well mixed.

When the men of Zang obtained intelligence that the army
(of Sikandar) had come,
The world became black to the eye of the men of Zang.

The two armies became arranged opposite (to each other);
All compassionate feelings, risen to go, departed.

From the steel-nail hoof of the war-steeds;
From the agitation,—earth's foundations fell.

From much shouting, which came forth from the ambush,
The (glass of the) sky (cracked and) fell upon the earth.

From the mace, heavy of weight, of the warriors,—
The head of the fish and of the ox became heavy.

The horses thrive on this diet, on which, after four days, they can endure the longest forced march. Then their masters mount them to pillage.

After assaulting a village they fly with their booty thirty or forty parasangs (a hundred and eighty miles) without drawing bit, and in an incredibly short space of time reach their encampment. Thus trained, their horses are not knocked up "Clouds in the East," by V. Baker.

In his "Ride to Khiva," page 150, Burnaby says.—"A Kirghiz chief galloped with a Cossack escort (two horses per man) two hundred miles in twenty-four hours.

Plutarch says that, after the battle of Arbela (B C. 329), Alexander marched three thousand three hundred furlongs in eleven days, or forty miles per day. This is nothing compared with Hannibal's march along the African coast

44 The tumult of the cry of the soldiers is likened to the crashing of the (glass of the) sky, (unable to endure loud reports) upon the earth.

45 By Muslims it is supposed that God first created water and supported the eternal throne upon it From the water there arose vapour, out of which He formed the sky and the earth, which He divided into seven parts.

God then created a fish Then there was supported—the earth by the fish; the fish by blocks of stone; the stone by an angel; the angel by a rock; and the rock by the wind The movements of the fish causing the earth to be violently agitated, God fixed mountains as pegs to keep it steady.

The heavens are seven in number. That nearest to the earth, or the first, is formed of emerald; the second of silver; the third of ruby; the fourth of pearl; the fifth of gold; the sixth of topaz; and the seventh

From the clamouring of noise, like the Resurrection Day,
Flight came upon the beasts of the desert.

When their weapons were prepared for battle,
The demon, on account of their uproar became a flee-er.

They accepted the battle-place in such a place
That the heat brought forth dust from (distressed) the men.

A land,—more waterless than red sulphur,
An atmosphere,—more liver-scorching than hell.

Neither in it cold water,—save pure poison (hot water, bitter and deadly);
Nor in it warm affection,—save the sun.

By reason of large serpents (swords) the caves (wounds) came into commotion;
In them (the caves) the day (of splendour) of markets as regards tumult (of bloodshed).

of fire, where the angels chaunt —"There is no God but God, the Lord of the glorious throne!"

Around the earth is the circumambient ocean, around the ocean the mountains of Káf, formed of green chrysolite, inhabited by Jinns. Before the creation of Ádam the Jinns dwelt on earth, but for quarrelling with each other and shedding the blood of animals, God sent troops of angels against them, who killed some and confined others in the mountains of Káf. See canto xix couplet 15, and Sale's Ḳurán, art. "Earth."

50 "Zuhr-i-náb" here signifies—áb-i-talkh, ábhá,e shor.

"Mihr" signifies—love short of muhabbat.

51 "Tanín" signifies—a large serpent, a constellation, one extremity of which they call rás, and the other zanab, a white serpent in the sky, whose body is in the sixth mansion and tail in the seventh.

The journeying of Sikandar was like that of a wandering star.

In that land the caves, by the coming and going of serpents (dragons) came into commotion; and in those caves there was the splendour of commotion and tumult by reason of bloodshed and slaughter.

In that place of ghúls (the battle-field, void of water) they (the men of Rúm) made their abode (for embassy-sending);
They (the champions on both sides) galloped like ghúls in every direction (for man-slaying, camp-guarding, and supply-bringing).

When the ox of the earth swallowed his own hump (half of the sun),
The black lion (night) leaped forth from ambush (appeared).

The Bull of the celestial sphere (Taurus) went boldly to (appeared on) the horizon;
The stars, like lions' teeth, came forth (fearful).

55 Night displayed from its own navel something like musk (darkness);
The world laid aside the jewel of light.

The officer of the advanced guard (of the army), enemy-recognising, went forth;
The watchman bound his loins on the guard-place (about Sikandar's tent).

52 A ghúl is said to be a monster (male and female), half flesh, half spirit, tangible yet ever changing form, endowed with speech and reason for evil only, hating man and ever seeking his harm, mortal, but, when killed, disappears or appears only as a piece of burned leather.

In Arab records the ghul disappears and is replaced by the Jinn and the 'Ifrít. The ghúl appears fearful to man, whom, leading astray at night, he destroys. See Sale's Kuran under the head of Devils and Genii.

53 When the sun reaches the horizon it assumes the form of the hump of the ox.

The ox, earth-supporting, swallowed the hump (half of the sun at the time of the sun's setting).

"Koha" signifies— earthly shade

When the ox of the earth swallowed its own hump (earth-shade from the eastern horizon).

The ha in "koha" is by way of affinity, as án in "kohán."

55 "Sá" signifies—máunnd, like.

They rub (sáyand) musk in a shell that its perfume may be increased.

56 The first line may mean:—

The enemy-recogniser (Sikandar) advanced guard-holding,—went forth.

The stars began shining (in the pure air);
The men rested from moving.

(Separately) in one place (the men) both of Rúm and also of Zang;
The men of Rúm and of Zang listless as to action (of battle).

Come, cup-bearer! that wine (of senselessness) that is like the men of Rúm (red and white)
Give me; for my temperament is happy like the (temperament of the) men of Zang.

Perhaps with (opposed to) me this fearless panther (the traitor Time)
May not be of two colours (deceitful) like the men of Rúm and of Zang.

58 The meaning may be
Wonderful it is that the armies of Rúm and Zang are in one place and that they do not fight!

The two armies are not in one place. Nay, they are encamped far from each other. That is, Rúm had encamped in one place and Zang in another.

59 When the orders of Muhammad the prophet, regarding the accepting of the Islam faith, reached the seven climes, the men of Zang listened with the ear of acceptance. On hearing this Muhammad prayed that the Zang nation might always be joyous. For this reason it is that the people are of laughing face.

# CANTO XIX.

## Sikandar's sending a Message to the King of Zang, and obtaining an Answer from him.

1 This far-road (the world) is a deceiver-road;
Because one beholds its light on the seventh heaven (exceedingly distant).

1 **The light by which one travels on this road is in the seventh heaven; anything which is so lofty and distant appears not to the sight.**

On this path (of the world) the angel (the pure man) will depart from the path (to the stage of God);
If one demon (the man of demon nature) come, ten will depart.

For the assaying (of gold) of those four directions (the world), a wayfarer
Weighs not two grains (of property) so long as he steals not one grain.

First, particle by particle, he (the wayfarer) takes;
When it becomes the coin (a dinar) they (greater rogues) take it away from him.

5 To the extent of a grain, he (the amir's lieutenant) takes from the (poor) old villager;
To the extent of a "man," he sends to the court of the amir.

May the chattels (society) of these (bad) fellow-travellers (the people of the world) be far from me!
May my tongue, as to this matter (of complaining of the world), be excused!

2 In this place the good becomes bad, and the bad worse.

This couplet describes the deceitfulness of Time. If an angel, whose work is entirely good, were to come to this world, he would leave the path of safety and become lost. And if a demon, whose acts are entirely evil, were to come, ten would go away, or his ill-doing would be increased ten-fold.

3 The people of the world are traitors and thieves.

4 The gold dínar, weighing 1½ miskál, passed for 20 to 25 silver dirams, marked A H. 78.

The silver dirams were of the following value, when the pound of silver is coined into 62 shillings:—

| | | | | | | |
|---|---|---|---|---|---|---|
| The first kind of diram | = | 1¼ | miskal | = | $8\frac{19}{96}$ | pence |
| „ second | „ = | ½ | „ | = | $4\frac{18}{96}$ | „ |
| „ third | „ = | $\frac{3}{5}$ | „ | = | $5\frac{3}{80}$ | „ |
| „ fourth | „ = | $\frac{7}{10}$ | „ | = | $5\frac{421}{480}$ | „ |

The medium value of the gold dínar would be =10s. 7½d.
„ „ silver diram „ = 0s. 5¼d.

5 One "man"=82⅐ lbs. according to the regulations of the present Government of India. It varies in different places. See canto xxi. couplet 55, and the tables of measures in Clarke's "Persian Manual."

6 In extreme misery words of anguish issue from the tongue.

Of these friends of alien temperament (who love not God),
Behold the one of double face (of hypocrisy); seek not (spiritual) union.

Like the fox, deceit-practising,—two holes :—
One towards lust; the other towards avarice;

But, like the Scorpion at the time of rage,—
Neither the aperture of the eye, nor the aperture of the ear.

The representation-maker of hidden mysteries
Of the history of the villager (the historian, the fire-worshipper) spoke thus,

Saying :—When the King of China (the sun) placed his saddle on the dapple grey steed (dawn),
The sky placed the hoof of darkness (the sun) into the fire.

7 "Do rú,e" signifies—nifáḳ.
"Yak zabání" signifies—ittiḥád, yagánagí.

8 The fox has two holes to his earth.
Lust signifies—khurdan va poshídan va jimá' kardan.
Avarice signifies—the acquiring of unlawful property and the seeking of worldly dignity.

9 It is said that the scorpion has power neither of seeing nor of hearing.

11 The sun is called King of China because in the East he appears to rise out of China.
When they wish to make a person ill at ease,—they put his name on a horse-shoe, breathe on it some enchantment, and cast it into the fire. See Sale's Ḳurán, chap. cxiv.
*Before the sun rises the sky is *dappled* with stars.
"Na'l" signifies—the foot (or hoof) of the sun.
At night the na'l (under the earth) is the foot of night; in the ruddy morning the na'l is in the fire.
Otherwise—In the morning the men of Zang were restless, saying :—Behold Sikandar has mounted and will do battle with us!

The sky caused the die (of the sun) to leap from ambush
(of the horizon);
The stars cast their dice (of night) from the hand, saying
—We have lost!

Of warriors, army-shattering,—the world (the battle-place)
Drew up many an assembly like the stars.

From the steel-mirrors (or the bells) of the elephants and
bells of camels,
In place of the pearl of the oyster a worthless black stone
escaped.

From the moving (of elephants or of camels) that on earth
pressed the foot,
The bones in the limbs of the ox (earth-supporting) became
shattered.

The King of Rúm renewed the custom of great kings;
Made the world full of clamour with the drum:

12 "Muhra az kaf berún afgandan" signifies—to lose at dice.

When they find a rival's play much superior, they cast the dice from the hand, saying:—"We have lost!" So the stars, on the rising of the sun, threw up the game.

Bakhtan, to play, to *lose* a game; burdan to *win* a game.

14 From the shining of the sun on so many polished steel plates and burnished bells the atmosphere became so hot that the pearl concealed in the oyster became a black stone, worthless and mean.

It is said—that the drop of the April cloud, that in the oyster-shell has become a pearl, sometimes (from the crash of thunder) changes, and (its essence being poured out) appears as a black stone.

15 "Púya" signifies—

(*a*) A motion betweed jaulán-i-maidán and áhistá raftan.

(*b*) The causing horses to move in a challenging manner in the midst of the army before engaging with the enemy. The agent to the verb (pressed) will then be púya. But the time for doing this had not arrived as they had not risen up to battle.

(*c*) Moderate motion, caused by bringing elephants and camels for water and forage, some time before engaging with the enemy. The agent to the verb (pressed) will then be the elephants and camels mentioned in couplet 14. At the time of battle they kept these animals steady, not in motion.

See canto xviii. couplet 45.

Arranged the army according to the regulations of Rúm,
Like the decoration of a picture on a wax-seal.

There was one of the army of Rúm, very courteous (respected);
An orator (bold of tongue) acquainted with every language.

Bold and speech-uttering, and knowledge-worshipping;
Dexterous with arrow and sword.

An orator,—his name, Tútiyá-Nosh;
His (fascinating) breath (speech) drew parrots to the snare.—

By sweet words man-fascinating,
The patience of hearers ravished.

Sikandar's companion, out of season (evening) and in season (morning),
As to the laws of sun and moon a mathematician (astrologer).

Sikandar,—for the sake of message-bearing (embassage),
Called him to himself, on account of his reputation.

He ordered,—that he should use no delay;
Should go hastening towards the chief of Zang.

Should cause the fear of the king's sword to reach him;
—Perhaps he may listen; may turn back from the road.—

Should in the Zang language exercise guidance,
Saying:—"Iron (men of Zang) in the fire (men of Rúm) displays softness."

19 "Gustákh-dast" signifies—chábuk-dast.
20 In some places the lines of this couplet are transposed.
26 See couplet 32.

The brave man, rose-faced, cypress-tree,
Caused this speech from the man of Rúm (Sikandar) to reach him (the King of Zang),

Saying:—" The holder of crown, and sword, and throne
" Has, by fortune's power, advanced the standard.

" He is prosperous (in fortune) and very impetuous;
" He is the burner like fire at the time of anger.

30 " When he draws (the bowstring of) the wild ass-hide (fixed) upon the deer-antler (bow-shaped),
" He stitches (with the arrow) the head of the ant to the foot of the ant.

" Thus best, that to him ye should display courtesy;
" Should bewail, and offer apology.

" It is not proper that that fire (Sikandar) should come to flaming;
" Because then with a sea of water it will not be extinguished.

" The world, which tried him in peace and war,
" Experienced loss in war with him, and profit in peace.

" It is proper to prepare the soul for love towards him;
" It would not be auspicious to seek revenge from him."

29 See canto xv. couplet 2; xvi. 35.

30 In some copies, in place of sar-i-mor bar páe mor, the following readings occur:—

Sar-i-mar bar páe mor, the snake's head to the ant's foot.

Sar-i-mor bá par-i-mor, the ant's head with a (kind of) arrow.

32 "Nishastan" here signifies—iṭfá paẕíraftan, to be extinguished.

At that time, when Sikandar's fire of anger is aroused, apology is ineffectual.

35 The King of Zang, when he gave ear to this speech,
Writhed on himself like the old snake.

From heat (of passion) his brain began to boil;
He raised a shout like rumbling thunder.

He ordered—that Tútiyá-Nosh
They should withdraw, and take sense out of his body (by slaying him).

Those demon-like ones took him away from the place before the king,
Like the stone (amber), straw-attracting,—the grass-blade.

They cut off his head; in a golden basin
His delicate form became bathed in blood.

40 When that basin became full of blood—what did the man of Zang do?
He drank it (the blood) like (simple) water, but drank not (simple) water!

Those persons who were with him (Tútiyá-Nosh) on the road
Went before Sikandar, water in the eye (weeping).

35 The King of Zang is likened to a snake on account of his contortious, blackness, and injuriousness.

37 Ṭútiyá-Nosh has been described as a man of sense; hence the Zang king ordered them to take away his sense.

"Dev sár" here signifies—kalán sar, the alif in sár being redundant.

Observe—kardigár, kardigar; sangsár, sangsar; gurgsár, gursar.

39 Casting some sand in front and bringing a basin, they used to cut off the victim's head so that no drops of blood fell on the king's carpet.

40 "Áb-khurdan" signifies—

(a) The subsiding of anger; because the drinking of water tends to quench anger.

(b) Making haste.

Notwithstanding that Palangar drank the *blood* of Ṭúṭiyá-Nosh, his wrath subsided not.

They represented, saying:—"That man of Rúm of beautiful countenance (Tútiyá-Nosh),
"How much ill he experienced from that man of Zang of cold (little) love."

The king on account of that box-tree-like cypress,
Burned as the poplar from the heat of the fire.

By the (Zang) blood-shedding, his heart became aroused;
(And) on account of the blood spilt of such an innocent one.

45 The colour went wholly from (the face of) the men of Rum
When they saw (heard of) blood-devouring of that kind.

By that deed, the black men of Zang—white of teeth (full of laughter);
The lip of the men of Rúm,—hopeless of laughter.

That night best that is teeth-concealed (starless);
For that moment it expires when it laughs (is star-lit).

Sikandar, with deliberation one or two days,
Put out of his head anger, thought-consuming.

When the night stuck up (its) smoke (darkness) from the mountain (of Káf),
The bird (the owl) on the resolution of nightfall, uttered a plaintive tale.

45 The men of Rúm paled at the thought of being devoured by the men of Zang.

46 "Dandán-i-safaid" here signifies—khúsh-hál wa khandán; ṣubh.

47 This couplet is dependent on the first line of couplet 46.

Their joy is the cause of decline; just as the night, which expires when it displays its teeth (stars) and assumes an appearance of cheerfulness.

48 Anger that renders a man void of reason is said to be—"thought consuming."

49 (a) When night brought forth smoke (darkness) from the mountain, or from the skirt of the sky, the birds, on the resolution of night, began to sing.

When the Hindú of the sky (Saturn) hung from his waist
Bells of gold (stars) for watch-keeping over the king.

The king's messenger, bell-striking (standing in attendance), spoke,
Saying:—"May the king be worthy of crown and the enemy ruined!"

The advanced guard went for road-holding;
The picket for drum-place guarding.

The next day when the sphere displayed haste,
The sun stuck forth its head from the shoulder of the mountain (of Káf).

The drum at the monarch's door roared;
The world, like the clamour of bells, became restless.

(b) "Áhang" signifies—the dog star called "sháb-kash," that appears at the end of night.

"Koh-i-dúd" signifies—the sky.

When the constellations of night appeared in the sky, the birds, at the resolution of night (falling), began to sing.

(c) When night at the manifestation of darkness (twilight) uttered a cry, the evening bird (the woodcock and others) began to utter a tale at the night's cry.

As a minstrel utters the voice of melody, and another minstrel, in consonance with it, strikes up.

"Koh-i-dúd" signifies—the darkness (twilight) at the coming of night.

50 This describes the shining of the stars, as couplet 49 the singing of the birds.

The Hindú of the sky may here mean—the azure sky.

"Ba harúní jaras bastan" here signifies—istáda búdan ba khidmat.

Messengers used to fasten bells to their bodies. See canto v. couplet 38.

51 As the sky in revolving shakes the stars, so the guards clash the bells on the waist and pray for the king.

"Jalájal" is a small bell giving a pleasant sound.

52 "Talí'at" signifies—tiláyat.

55 The drum-striker, with the throbbing of the raw hide (on the drum),
Cast the nose-strap into the throat of night.

The breath (voice) of the ox-tail (Rúmish trumpet) began to shriek;
The raw hide of the brazen drum began to clap its hands.

The balance (spear) of those steel-weighing (the warriors) by inclining downwards,
Urged a torrent (of blood) from one scale-pan to another (both armies).

The spear-point of the javelin, khaftán-piercing,
Passed through the fleshy part of the back (surface) of the navel.

From the short sword and the spear and the arrow of willow-leaf form
Armour and helmet became rent.

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55 "Labísha" signifies—labása, labásha, labáshan, lawísha. It consists of—a cord passing through a curved, or a perforated piece of wood, or a stag's horn, which they attach to the upper lip of a restive horse. On giving it a twist the horse becomes helpless.

From the violence of noise of the drum the night thought—Behold, this is the rising of the sun; I must go to my place!

The nose-strap was applied to night (the restive horse), so that, being overpowered, it departed and day came.

56 "Khumbuk zadan" signifies—dast bar dast zadan; do dast barham zadan.

"Dam" may signify—the mouth.

57 When one pan of a balance is heavy and the other light,—they say that the balance is má,il (inclined).

58 "Fulaka" signifies—pára,e zamín; chirkha,e rísmán; pára,e gosht; gird-toda.

It means here the wooden, or the leathern, disc through which a tent-pole passes, and on which the canvas of the tent-roof is supported; or the leathern disc at the end of a spindle.

"Pusht-i-náf" signifies—rú,e náf, as "pusht-i-chaman" signifies—rú,e chaman.

That is—the spear passed through the back of a man, as the tent-pole passes through the disc supporting the tent-roof.

59 "Ḳuwárat" literally means—a slice; a strip (of cloth).

60 From fear of the assault, (and) from the flash of the sword,
The water in the heart of the stern thunder-cloud (the two armies) became blood.

When army to army turned its face,
The warrior came forth from both sides.

Much they grappled with each other;
Much the blood which they shed of each other.

The (army of) Zang prevailed over the army of Rúm;
Like the panther over the wild ass, limbs out-stretched in flight.

60 Note the difference between hurrá, fear; and harrí, splendour. These two may each mean—a terrible sound.

63 Zang and Habsh are two distinct districts.

See canto xx. couplet 64; xix. couplet 212.

The Special Correspondent of the "Daily News," dating his letter Tchekislar (engagement of the Russians with the Teke Turkomans), 25th September, 1879, says:—

"I saw a wild ass of the desert run down and surrounded by a party of irregular horse. Its height is that of a small donkey; its head, but slightly larger in proportion to the body than that of the horse; its hoofs are not larger than those of a small fallow deer; the back and sides, of a reddish cream colour; the belly and under part of the neck, white; the eyes, large and dark (see couplet 279); the ears, much smaller than those of the English donkey, and delicately edged with black. The captured wild ass bit and kicked at everyone that approached."

In 1879 Sir William Merewether presented a pair of wild asses from Sind (a province in the west of India, bordering on Balúchistán) to the Zoological Gardens of Calcutta.

The male ass died soon after arriving; the female killed itself by dashing its head against the iron rails of the paddock. A post mortem examination showed that the animal had been in perfect health. Mr. Jamrach ascribes the death to hippomania. This breed is now very scarce.

In his book, "Clouds in the East," Valentine Baker says:—

"In Persia, wild asses abound in the desert of Abivard, in the plains of Muhammadábád, in the open vales of the Attrek river, in the plains six miles south of Sanghos, and in the reedy banks of the stream between Sanghos and Jah Jarm (thirty-two miles). The wild ass is of a yellow dun colour, with a black stripe down its back; as large as a small mule, and pleasant to eat."

The man of Zang brought destruction to Rúm;
The owl (the filthy bird!) from every desolate land uttered its cry (of desolation),

65 Saying:—" The men of Rúm feared the previous repast (the relish of blood-drinking)."
Saying:—" What did the man of Zang with Tútiyá-Nosh?

" He (the man of Zang) cast the blood of the hero into the goblet;
" He, from wrong-headedness, drank that raw (pure) blood."

When the men of Zang displayed such great dexterity,
Cowardly rein-urging (to the rear) came not from the men of Rúm (they stood their ground).

The chief, army-understanding (Sikandar), knew
That fear of the men of Zang had come to the men of Rúm.

When the army becomes timid as to fight,
It reflects not, save as to flight.

70 He (Sikandar) summoned before him the wise minister (Aristo);
He gave him information of his own concealed secret,

Saying:—" This valiant army has become faint-hearted;
" Of the sword-wound unsuffered it has become sated.

The Khurds, describing the swiftness of a good horse, will say:—"He can run down the wild ass."

Between Sanghos and Jah Jarm, Valentine Baker, Capt. Gill, R.E., and the Persian escort, coming to within a third of a mile of a herd of fourteen wild asses, gave chase. Baker got within two hundred yards of the herd; but by that time his horse was done, as was also Capt. Gill's and the escort was nowhere.

The Bible, Psalm civ. 2, says:—They give drink to every beast of the field; the wild asses quench their thirst.

Of wild ass hide, which is stronger than other hides, they make bow-strings.

65 "Nesh khurdan" signifies—suffering injury.

"Pesh khurdan" signifies—taking a relish before meals.

67 Both armies remained on the field of battle.

"With an army, one can urge this contest;
"Alone, what may issue from a single horse-soldier (myself)?

"Of the blood-devouring of Tútiyá-Nosh, the hero,
"The whole of the army will die of fear.

"Each one displays the form of fear;
"No work comes from timid ones.

"Since this army, battle-seeking, has become faint-hearted,
"Bring water, and wash the hands of valour.

"All the men of Zang display boldness;
"Display recklessness (of desperation) like raging elephants.

"What artifice can one bring to the hand (use)
"By which defeat may come to the men of Zang?

"Deliver that opinion that may render assistance
"And may give me deliverance from this dread."

The world-experienced minister, grievance-redresser,
With knowledge of affairs, expressed breath,

Saying:—"O king! may wisdom be thy guide!
"May victory be thy friend; and thy enemy weak!

"The World-Ruler (God), Creation-Shelterer,
"—O king, world-seizer,—may He be thy shelter!

"In every place, from mountain and plain (difficult matter), to which thou turnest thy face,
"May thy prosperity be from the sphere, victorious in revolution!

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72 "Tanhá" here signifies—tan-i-tanhá. It relates to Sikandar.
76 "Áshufta" signifies—baham bar ámada; pareshán-hál.
79 "Nafas kushádan" signifies—sukhan guftan; ba sukhan ámadan.
81 In some copies bádá is written for bád in the second line. The final a signifies *much*, as in basá, khúshá.

"The black men, who are snakes, man-striking,
"Are not men; but verily Ahrimán (the evil principle).

"If the army of Rúm hesitate as to conflict with the army of Zang,—
"It is not wonderful; for this (the man of Rúm) is a fish (little injuring), and that a crocodile (man devouring).

"Of man-slaying is much fear;
"Of man-devouring,—how may one not fear?

"If we ask for peace from these stone-hearts,
"The wise will not call us wise.

"And if we make the place void of (forego) contest,
"They will at once bring forth the dust (of destruction) from the world.

"Yes; if they had possessed fear of us,
"The (coming of the) mediator (Tútiyá-Nosh) would have placed obligation upon them (and they would have considered his coming gain).

"Of what use is the coming of a mediator, when they are very senseless?
"And,—if thou desirest truth—are mediator-slayers!

"It is proper to employ one remedy;
"To counterfeit by artifice man-devouring.

"To capture some of the men of Zang on the path;
"To confine (them) in this court.

"For thee,—to sit silent and angry;
"To cast down the men of Zang on the dust:

85 Read otherwise:—

Of a man slayer . . .
Of a man devourer . . .

90 "Chara bar andákhtan" chára ba 'amal áwardan.
"Sákhtan" here signifies—muwáfiḳat kardan.

" To cut off, with torture, the head of one from his body;
" To send it to the cook for the purpose of eating:

" To say in the Zang tongue:—Wash this;
" Cook it, that the Khusrau, name-seeking, may eat it.

95 " Order that the cook secretly
" May place a sheep's head; and make it dust-sleeping (in the grave).

" May boil (half cook) the head of a black sheep;
" May bring it boneless to the king:

" The king—that leather, uncooked, half-raw,—
" Will rend, and with great avidity eat it:

" Will order that they bring also his (the Zangí's) brain,
" Saying:—No one has eaten anything better than this.

" If at first I had known, in the least,
" That such food would keep me healthy,

100 " I would not have cherished the captives taken by the warriors of Rúm;
" I would have devoured every man of Zang, pleasant of taste.

" When that pitiful man-devourer (Palangar) obtains news
" That there is a terrible man-devourer (Sikandar) worse than he,

" He will, by reason of this fear, abandon that hot malice;
" For one can make iron soft by iron.

95 "Lafcha" signifies—pára,e gosht be ustukhwán; sar-i-biriyán; but here it signifies—chafta, a sheep's head.

96 "Joshídan" signifies—to half cook.

The head was to be half-cooked, so that in rending and gnawing it sufficient time might pass for the men of Zang to witness the spectacle. Half-cooked flesh is less readily eaten than that fully cooked. See couplet 97.

99 "Hech" has two meanings—one is a general negation (salb-i-kully) the other a small quantity (mikdár-i-kam).

100 "Khúsh-namak" signifies—khúsh-zá,ika.

" If we accomplish this remedial measure,
" We may bring defeat upon those bold ones,

" From wolves (the men of Zang) we can escape by wolfishness (the rending of flesh half raw);
" For only (the action of) ignorance (wolfishness) can bring defeat upon (flight to) ignorance."

105 The king ordered—that the warriors of Rúm
Should display endeavour in that land and clime:

Should lay an ambush in the way of the men of Zang;
Should seize some of the men of Zang.

Those warriors, order-accepting, went;
They took captive some of the men of Zang:

Conducted them to the king's drum-place,
And consigned them to the officer of the guard.

The king's watch-keeper brought them
The back of the head red (with blows), blood-like, and a great face, black.

110 The king—with fury, like the roaring lion,
That brings low the heavy stag,—

Ordered so that—of one of that number of the men of Zang
They cut off the head, like a mountain-fragment;

Gave it to the cook, saying:—" Take it;
" Prepare whatever is fit for the king."

104 Quatrain:—
When an ignorant one comes, it is proper to turn the face towards ignorance;
It is necessary to let down the veil upon the face of speech.
To one non-understanding why expressest thou the boast of intellectuality?
To a child it is proper to speak childishly.

108 "Sarhang-i-naubat" signifies—piyádagán-i-bár-gáh ki ba naubat-gáh ḥáẓir báshand.

109 "Naubatí-dár" signifies—kase ki muḥáfiẓ-i-naubatí bashad; or kase ki kárash nigáh báni,e ashkháṣ báshad.

He (Sikandar), on the other hand, uttered the secret to the cook—
How it was proper to prepare for him this repast.

On foot before the Khusrau the other men of Zang
Were at that custom and usage helplessly astonied.

When the Khusrau ordered that they should bring the tray;
Should lay the victual (table) -cloth.

The intelligent person (the cook) brought the tray,
On it boneless pieces of meat (a sheep's head).

That food,—the king rent in pieces with force,
Like a lion that rends the hide of the wild ass.

He ate with satisfaction, and wagged his head,
Saying :—" I have never seen better food than this.

" Since a man of Zang is in eating so heart-attracting,
" To eat any other roast-meat to me is not agreeable.

" Always I will devour the leg of a Zangí with wine;
" For I may not obtain roast-meat of better flavour than this."

The king, elephant-binder (powerful), in thought of the black men,
Continued eating of that counterfeited sheep's head.

When he made them fearers of the dragon (himself),
He released them, like snakes in the desert.

Those black men went to the King of Zang;
They unfolded the news of that sorrowful day.

Saying :—" This one, dragon in disposition, man in fashion,
" Is a crocodile that has brought loss upon us.

" He devours the men of Zang raw,
" As men of Zang eat the almond-kernel.

"When he brings into bonds the heads of the men of Zang,
"He eats them like the head and boneless pieces of flesh of a sheep."

Terror came into the heart of the men of Zang,
Because the coarse canvas (harshness) brought forth its head from the painted silk (delicateness).

Their fire (of battle) -exciter (the army-leader, Palangar) became pale;
His fierce fire (of wrath) from the ardency (which it had) settled down.

The next day, when the cock (the sun) expanded its wings (arose in flight),
The brain of heaven (the sky) became void of fancy (stars).

130 The (white) cock (the sun) uttered a shout (crowed) at the black ghúl (night);
The sound of the drum began to throb.

The clamour of the trumpet of shrill sound,
(Was) like the trumpet (tumult-exciting) of (the angel) Iráfil on the Resurrection Day.

On account of the clamour-bringing forth of the ox-tail (the Rúmish trumpet),
The power of Taurus (alarmed) became lost from the sky.

130 A demon is afraid of the crowing of a cock; because it utters the call to prayer. In the traditions it is stated:—

"The white bird sends blessings upon me."

Whenever the (white) cock of the ninth heaven begins to crow, the cocks of the earth also crow; and in the early morning, when the earthly cock, on beholding the world, utters a crow, you may make prayers, which will be answered.

In the crowing of a cock are many excellencies, the foremost of which is—that assuredly devils, on hearing it, will flee. For this reason it is customary to keep a cock in the house.

132 The second line may mean:—

Venus (the minstrel of the sky) became lost (went forth) from Taurus (her house).

Drums of wolfish hide, by reason of tumult,
Brought to boiling the brain of the world.

From the screaming of the clarion, wound-scattering,
The brain of the sphere (became) pierced by the sharp wound.

In that hold and seize (tumult) the heart of the warriors (of Rúm)
Brought forth (encouraged) with the scream of the Turkí reed.

The earth-shaking (sounding) of the whip (the mace)—in the brain (of warriors),
Produced a fiery whip (a flame, wick-brain consuming) like the lamp.

The arrow, steel-gnawing (weapon-shattering, kept), proceeding
Through the limbs of lions (warriors) steel-devouring.

The lustre of the surface of the sword so gleamed
As the star from the dark cloud at night.

Again the two armies arose:
They arranged their ranks in another form.

Two clouds from two directions began to shout;
Two seas of fire came into agitation.

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134 "Tumbuk" signifies—a small drum that conjurors play.
"Tumbuk" signifies—a clarion.

135 "Dár o gír" signifies—hold and seize. They give the order sometimes for holding (arresting) the criminal; sometimes for seizing and slaying.

136 Since on suffering a severe blow something like a flash of lightning ("stars") is fancied, they say in Persia:—
"Chirágh az chashm jastan," the leaping of the lamp from the eye.

137 "Palárak" signifies—jawhar-i-shamsher; áhan-jawhar-dár. The arrow, steel-filing, went into the bodies of men, steel-biting, and passed through.
"Rau árau zadan" signifies—rawán gardídan, coming and going successively without delay, so as to cause the sound of—fasháfash; just as the crashing of the sword-blow causes—chakáchak.

The armies of Rúm and Zang commingled;
White and black (hostile), like the boar of two colours.

The hoof of horses, wind-fleet, steel-shod,
Made the earth red with the blood of warriors.

The twang (of the strings) of the bows, arm-breaking,
Snatched from themselves (made senseless) many individuals.

The flashing of the sword, mirror-shining,
More gleaming than the fountain of the sun.

The army of Rúm planted high the standard;
The earth (hidden) in the bow; the sky in the noose!

Within the centre of the army Sikandar, (son) of Faylikús,
Drew up a wing, like a bride (in splendour).

The chief of the army of the men of Zang, of pitch colour,
Brought forward a wing of an army like the mountain Besitún (hard).

The ranks of terrible elephants, in one place a crowd;
Like the circumference of a declivity (and like) the loins (flanks) of a mountain.

Eye-lashes, spear-like (sharp); eyes cornelian-like (red);
From trunk to tail immersed (clad) in iron.

141 The boar is very pugnacious.

143 "Tarang" means—the twang of a bow-string; the crash of a mace-blow; and the crackle of glass breaking.

145 The earth was concealed with the number of bows; and the sky with the number of nooses attached to lofty spears, bound—nay, lost so that it could not be seen.

Possibly,—the earth was bound to the bow; and the sky to the noose.

147 Be-sitún is a mountain, one league from the town of Kirmansháhan, on the road from Hamadan to Bághdád. According to Diodorus, the sculptures were hewn by the order of Semiramis; according to the Persians, of Khusrau Parvíz, A.D. 591. See supplemental volumes to the works of Sir W. Jones, 1801, vol. ii. p. 763; and Sir W. Ouseley's "Travels in the East," vol. iii. p. 333.

On each elephant, an ivory throne of a different kind ;
On it, a man of Zang becapped with a musk (black)-crown,

When he (the man of Zang) used to shout at the headstrong elephant,
If he (the Zangí), had shouted at fire, he would have consumed (destroyed) the fire.

By reason of the many elephants which came forth for contest,
The earth, from the elephants' feet, became of blue colour (black).

He (Sikandar) sent the footman (the pawn at chess) for the elephant (bishop) manœuvre (chess-move).
In every corner (of his army) a hundred elephants secured (for battle, unable to run away).

When the order of battle was prepared,
The nature (of the combatants) was disengaged from love.

A tyrant, a black one, by name Zarácha,
Moved from the army-place of the men of Zang.

Elephant-like (screaming) he came, in hand a (crocodile's back-) bone,
By which he was wont to break the elephant's bones :

A great black snake,—wolfish enchantment, his ;
From head-largeness (conceitedness), head-swellingness, his :

150 On every elephant he spread a throne of different fashion, and on it sate an Ethiopian, black of head.

151 If that man of Zang had shouted at his refractory elephant, he would have consumed him (the elephant) with his terrible voice. Why speak of the elephant?—If he had shouted against (consuming) fire, he would have consumed the fire.

152 The second line may be :—

From the elephants' feet the earth became (full of waves) like the river Nile.

153 See couplet 168 and canto xi. couplet 51.

157 "Afsún gurgí" signifies—an enchantment that they utter on the warrior who first approaches. The enchanter appears in the sight of others as a wolf ; and the others appear in his sight as sheep. When the enchanter utters this on himself, no weapon is effective against him.

A mouth,—large and black like the cauldron,
From which the eye of the beholder became white (senseless);

(His head) a jar—evoked from a reddish black stone,
With jars of foul fluid over it poured :

160 A great shoulder and chest like the steel shield (expanded and hardened);
Ask not in truth the tale of the robustness of that one.

Thou hast seen a standard, (the black) tassel at its head?
He (Zarácha) differed not from its form a hair.

If there (at the standard's head) there were a small inverted cup,
In his head were two eyes like the cup (full) of blood.

158 When senseless, the blackness of the eye is concealed, and the whiteness revealed. The eye becomes dazed at beholding anything exceedingly black, and gladdened at anything fresh and green.

159 "Sirka áhan" (sikáhan) signifies—

(*a*) By the dictionary—a tincture of pomegranates and vinegar.

(*b*) According to a commentator—a stinking black fluid of iron and vinegar, used for dyeing cloths and leather (black). See canto xxvi. couplet 43.

"Khamáhan" signifies—

(*a*) According to the dictionary—a black shell, inclining to redness.

(*b*) According to a commentator—a black, hard stone, inclining to redness, of which they make seal-stones.

"Zarácha" is likened—as to form, to a jar (khum); as to colour, to the blackness of khamáhan; and as to odour, to the stench of sikáhan.

His head was a great jar made of black stone, over which many jars of foul fluid were poured.

His head was black, covered with black, foul hair.

161 The second line may be:—

His form differed not from it a hair.

In former times the shaft of the royal standard used to be fifty arash in length.

162 Zarácha was—in stature, like the standard; and in blackness of face, like the tassel at its head.

They used to attach the tassel to an inverted cup at the head of the spear-shaft.

In the Zang language he praised himself much,
Saying:—"Than the (consuming) fire beneath the smoke,
I am more consuming (beneath my blackness)!

"I am Zarácha, the elephant, steel-devouring (greatly intoxicated with lust),
"Who, on elephants' backs, drag my (ponderous) píl-pá (mace).

165 "When I put wine into the píl-pá cup,
"(Intoxicated), I sever the elephant's tendon with a píl-pá (war-weapon).

"When in the battle-field I draw forth the sharp sword,
"I make the mountain, by the assault (of my sword-point), stone-shedding.

"If the lion (of gentle nature) come before me, or if the lion (of savage nature),
"Like the rumbling thunder-cloud I pour on him a torrent (of blows).

"My ebullition (wrath) casts down the horse (of ebullition) of the Nile;
"My face (the mighty mountain bird, the roc) makes the (mighty) elephant the (feeble) footman.

163 Zarácha compares himself to fire beneath smoke; for he possessed both the colour of blackness, and the fire of audaciousness.

164 "Píl-pá" signifies—an Ethiopian war-weapon; or a large long-necked flask like an elephant's foot.

I am Zarácha— the elephant, steel-devouring,
On the back of (such) elephants I drink the píl-pá (goblet).

165 In some copies:—

When I put wine *from* the píl-pá into the cup.

At the present time in Africa it is common, before slaying a wild elephant, to ham-string him.

166 Otherwise:—Like the rumbling thunder-cloud I pour on him a torrent (of blood from his wounds and thus slay him).

168 "Faras afgandan" signifies—to overcome.

"Rukh" signifies—the great mountain bird, th roc, which carries off

"Weapons (the hand and foot) like the male lion from my body spring;
"Besides, I have the weapon of steel (the sword).

170 "Like the diamond (the steel sword) and iron (the mail armour)—my veins and body!
"Of diamond and iron—mine, what need?

"When in neck-extending (arrogance) I extend my neck,
"I fear neither the watery (the pitiless crocodile) nor the fiery (the merciless demon):

"I rend with the sword the loins of heroes;
"Devour pitilessly the kidnies of brave ones:

the elephant and the rhinoceros; and in the form of which the rukh (the castle at chess) is made. See Lane's charming translation of the "Arabian Nights' Entertainment."

The meanings may be:—

| | | | |
|---|---|---|---|
| faras, | the knight at chess | píl, | the bishop at chess |
| rukh, | " castle " | piyáda | " pawn " |

In "Dissertations Relating to the History and Antiquities of Asia," 1793, p. 258, Sir W. Jones says:—"The game of chess, invented by the Hindús, seems to have been immemorially known in Hindústán by the name of Chaturanga, or the four members (elephants, horses, chariots, and foot soldiers) of an army. This word became in Persian, Chatrang; in Arabic, Shatrang (the king's distress). Thus, the Sanscrit name has by successive changes given birth to—axedrez, sacchi, echecs, chess, check, exchequer. It was probably carried into Persia from Cányacubja by Borzúieh, the favourite physician of Naushiraván, in A.D. 560. *The Castle.*—The name comes from rath (Hindí), a chariot; rukh (Persian), a hero; roc (old French), a fortress. The English, French, Spaniards, and Italians retain the form of the castle (without the elephant); the Danes, Germans, and Indians—the elephant (without the castle); and the Russians—the boat. *The Queen.*—Farz, farzín (Persian), a minister; fierce, fierges, feers (old French). *The Knight.*—Asp (Persian), the steed. *The Bishop.*—Fíl, píl (Persian), an elephant; alfyn, awfyn, alfin (old English); aufin, fol (old French); alfin (Spanish). *Checkmate.*—Sháh-mát (Persian), 'the king is dead.' When playing with their sovereign, they say:—Sháham, 'O my king!' A king of Persia ordered that instead of saying this, they should exclaim:—Nafs mát, 'the *person* is dead.'"

171 Then man made of dust is as nothing before me.

The natal constellation of Dáráwas watery—Pisces; and of Sikandar, fiery—Leo, the sun's mansion. See canto xv. couplet 50.

"Am of dragon-form for man-slaying;
"Am not man-slayer, but man-devourer!

"Shame of none in the world—is mine;
"Contention is great; and peace is not.

"Softness keeps the striver languid (as regards his opponent);
"The (retractory ass) comes forth proper (obedient) from beneath the housings of labour.

"At that time, when a Zangi like me is laughing,
"He is (you may say) a black lion of diamond teeth."

The [illegible] cast on his eye-brows a fold:
Like [illegible] then, from passion for the treasure, casts [illegible]

From the army of Rum a horseman, powerful and skilful,
First cast himself against that fire (Zaracha).

He displayed bravery for fire-quenching (Zang-slaying);
Like a moth whose blood comes into agitation (at the sight of a candle).

The man of Zang, war-tried, came against him;
He (the Zangi) snatched his head with one blow from his body.

175 In the second line is the cause of the first. If they put not the pack-saddle on the ass and employ him not on work, he becomes lazy. Even so the man of war, if he practise not prey-seizing (muzawalat), becomes soft and languid.

| | | | | |
|---|---|---|---|---|
| "Gardan," | signifying— | neck, | makes in the plural— | gardanhá |
| " | " | warrior, | " | gardanán |
| "Sar," | " | head, | " | sarhá |
| " | " | chief | " | sarán |

176 How terrible must he then be in rage!

179 "Gosh malídan," usually signifying chastising, here means—displaying bravery and skilfulness.

Otherwise:—

Like a moth whose (time of) being slain comes near.

180 "Jang-súd" signifies—

(1) Kase ki súd-i-khudrá dar jang díáa báshad.

(2) Kase ki súda yá farsúda,-i-jang báshad.

But here—kár-azmuda; jang-díáa.

Another man of Rúm went like the fierce wind:
While he winked his eye he laid down his head (in death).

Another revenge-seeking one (of Rúm) came to battle;
The sky brought his foot also to the stone (dust).

Thus,—to the number of seventy men,
Of the men of Rúm, in conflict, came to the sword (of slaughter).

The wish came to no other warrior
That he should go battle-making with that one of hell (Zarácha).

185 The heart of the army of Rúm departed from its place (became perturbed),
As (the heart of) wax from the fiery stove.

When that one of hell made the army (of Rúm) weak (from fear),
No one came forth for battle with him.

The chief of warriors, the king (Sikandar), sphere-inclining (of lofty ambition),
Made (his own) place void in the body of his choice troops.

He resolved upon battle with the man of Zang (Zarácha);
Gave the spear a twist for Zangí-slaying:

182 “Pá,e ba sang ámadan” signifies falling; for when a person's foot “comes against a stone,” he stumbles and falls.

184 “Zabání” signifies—

(*a*) (If derived from zabána,e átash, a fire-flame)—of or belonging to hell; or the angel guardian of hell.

(*b*) (If derived from zabán, the tongue)—an eloquent one, or a boaster. See couplet 163.

If zamání be read for zabání, the second line will be:—

That he should go battling with him (Zarácha), even for a little while.

Zarácha, an infidel, was, according to the Ḳurán, hellish.

The jewel-studded belt girded on the waist;
The Indian steel (sword) drawn forth by the hilt:

On his graceful body a sky-coloured (azure) coat of mail;
Like the twisted locks of the men of Zang, knot within knot:

A Yaman sword, with poison-water boiling,
Suspended, sword-belt-like, from his shoulder-side:

(And) a noose, curved like the eye-brow of the people of Tughmách,
In curvature like the bow-corner (bow-horn) of the men of Chách:

He cast a (padded) cloth over the back of his bay horse;
(And) that warrior of elephant-strength came to the saddle:

Entrusted the rein of his swift bay steed to fortune;
Displayed superiority over that one of strong hand (Zarácha, fortuneless).

How descends the black eagle upon the mountain-partridge?
How leaps the sun (at rising) upon the earth?

Swifter than that,—the Khusrau, stout of body,
Attacked with fierceness that Ahriman (Zarácha).

He shouted at him, saying:—"O old crow (black of body, great of age)!
"A young eagle has come, rest-taking.

"If thou turn not the rein from the path,
"I will make the world black to thee like thy face.

190 "Marghúl" signifies—mú,e pechída.
192 The people of these two towns in Turkistán are very handsome.
194 Zarácha trusted not to fortune, but to his own valour.
The crow on seeing the eagle is, through terror, unable to fly, and becomes a prey.

"For the reason that thou art black of face (confounded),—from the sharp sword,
"Thou shalt flee in this battle-field.

200 "Go not, until I make thy (black) face red with blood;
"Until I make thee more interlocked (in death's throes) than thy hair-lock.

"Rust falls on the mirror-like sword,—
"I am that mirror (lustrous sword); for from me (by continuous warfare) rust has fallen.

"Rúmish white lead takes away eye-pain (and eye-redness);
'My sword takes through fear redness (ruddiness) from the yellow (black) face.

"Why boastest thou, saying,—I am the demon, man-devouring?
"Devour me, who am greater than the demon-man.

"Thou knowest not the strife of the sword and the mace?—
"I will with a strong arm teach thee.

205 "If thou come from the (terrible) place (Zang)—guard thy place;
"Otherwise, I will put thy head beneath my foot.

"I am that chief of Rúm, of Arab (keen) sense,
"Who, like the morning-dagger (the true dawn), am Zang-slayer (darkness of night destroyer).

201 Rust falls not on the sword of him who is perpetually engaged in warfare.

202 In the idiom of the Persians, *yellow* is synonymous with black.

203 "Dev-mardum" may signify—a masnás, a man having only one leg and one arm, moving by leaps.

Why boastest thou—I devour the masnás?
Devour me, who am greater than the masnás.

"When I strike the Indian steel (the sword) against the head of the huge elephant,
"The elephant-driver casts his garments into the jar of indigo (in mourning over the slain elephant).

"When with iron (sword) I make a hole within the stone (and make the mountain-stone slave to my sword),
"The sense of the chief of Zang (Palangar) goes to Zang."

When he (Sikandar) uttered this speech he stood in the stirrup,
Raised the arm; loosed the rein (gave rein to the steed):

210 Assaulted him like the raging lion,
A mace (the head) of lion form in his hand.

From the severity with which he struck the mace on his (Zarácha's) head,
Fever-trembling fell upon the mountain Alburz (Zarácha).

With one wound (blow) of that mace of hard steel
He took the life of that ebony-tree.

Head, and neck, and chest, and foot, and hand,
He shattered to pieces, from head to foot.

When the work of (slaying) Zarácha reached a conclusion,
Another toil (of combat) appeared.

207 The Indian steel may signify—the two-edged sword, invented by the people of India.

208 (a) So long as here, fear-stricken of me, he goes not to (his country) Zang, he will remain stupified and senseless.

(b) When with the iron (spear) I make a hole in the mountain-stone (and cause a mournful sound to issue from the mountain), the chief of Zang (living) in Zang (far distant) goes (becomes) senseless. See couplet 274.

211 "Alburz" signifies—

(a) A mountain in Mazandarán.

(b) The name of a hero of great stature.

See couplet 160.

215 A black, in form the lofty date-tree,
—The eye of the gardener trembling at it,—

Attacked the Khusrau like a savage dragon,
Delivered against him a sword-wound (blow) like fire.

Against the king's armour the sword was not effective:
The man of Zang growled (with vexation) like the black thunder-cloud.

When the Dárá of Rúm (Sikandar) beheld that black,
He drew forth the black crocodile (the sword) from the scabbard.

He struck such a blow with his sword at that date-tree,
—Like the ravening lion at the old stag,—

220 That the head of the man of Zang fell from the lofty date-tree,
Like the Zang-man who fell from the date-tree.

Another man of Zang went to battle;
He opened his tongue with a handful of boasting,

Saying:—"The black cloud has come from the mountain (army) of Zang;
"It rains not, save dragons and crocodiles (sword-blows):

"I am Siya Gúla of hero-arm (powerful);
"Am equal in the balance to the ponderous mountain:

"Pluck up the elephant's neck from the body;
"Drink in a breath the fountain of the Nile (render it dry).

225 "For that one, whose life I pluck with iron-weapon,
"I stain many garments in the foul fluid (black colour)."

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215 No gardener had seen such a lofty date-tree.

223 "Gúla" (gulúla) may mean—a musket-ball; a large ball thrown from an engine; the name of the Zang warrior.

225 I cause many to wear garments of mourning. See couplet 159.

When that world-seeker (Sikandar) saw that that foolish speaker
Made his own navel (person) musk-smelling (odoriferous) with (his own dried) blood.

He raised the sword-point against his (Siya Gúla's) neck;
And cast down his head from that foolish talking.

A powerful black, more terrible than that one,
Urged his rein for battle against the Khusrau.

He (Sikandar) struck against him the sword, poison-water drunk, in such a way
That the man of Zang came, from wandering (in battle), to the dust.

230 Another black placed the saddle on the black horse;
Sikandar, with another wound, laid his eyes together (slew him).

Again, until the night,—of the renowned ones of Zang,
To none desire of battle came,

The world-possessor, in possession of victory, became consoled;
He turned in the time of evening to the place of rest.

When (at the time of setting) the form of the Sun of the hue of pomegranate flowers (ruddy)
Took blueness (darkness) from the jar of pure indigo (night),

---

226 The second line means:—

He displays what is wanting in himself.

As long as the blood of the deer's navel is raw, the navel (musk-containing) gives no perfume. When it dries and the colour of the blood departs, it gives forth the fragrance of musk.

229 "Tegh-i-zingár-khurd" may signify—

(a) A sword, rust-eaten or old.
(b) A sword, zingár-coloured.
(c) A sword, constantly moist with blood, for cleansing which there is no leisure.

It is said that this is an erroneous reading, and that "zuhráb" should be read for "zingár." See couplet 191.

The care-keeper (the sky) of the standard (Draco) of snake form (night)
Plastered gold (the stars) on its painted silk of blue colour (dark night).

The guards (pickets) of the army, according to the regulations of watching,
More vigilant than the man star-recognising (the astronomer)—

Put not away from the eye guard-keeping;
(But) kept the watch-keeping that is the custom.

When in the morning-time, with happy star, came
The red rose (the sun) on the arch of the water-lily (the sky).

Sikandar came forth from his sleeping-place;
He arrayed the army for conflict with the enemy:

Urged the steed, rein-turning (obedient);
Urged that water (the steed) like fire:

Pressed his foot (remained firm) within the centre of the army;
Entrusted a section (of the army) to every warrior-hero.

Established the left and the right (wing) with (out of) the iron-fortress (the army armour-wearing),
Carried down its strong foundations like the mountain.

Verily the army of Zang and the tribe of Abyssinia
Became in every corner sword-drawing.

234 "Nigahbán" may signify—God.
"Durafshidan" signifies—larzídan, quivering (in the breeze).
The first line may mean:—
The keeper of the standard of snake-form (the standard-bearer).
The form of a snake used to be embroidered on the silken banner.

240 "Pá fishurdan" signifies—pá muhkam kardan dar já,e.
The first pahlú means—pahlawán; and the second—taraf.

242 From couplets 242 and 243, Habsh and Zang are two different countries. The people of Habsh (Abyssinia) are said to be a tribe of the men of Zang, desert-dwelling. See canto xviii. couplet 1.
See canto xx. couplet 64; xix. 63.

On the right flank the men of Abyssinia; on the left the men of Barbary;
n the centre the man of Zang (the chief) demon-like.

When the king's drummer beat the drum of battle,
The Zangí bell-holder shook the bell (of battle).

The black cloud (the army iron-clad) began to roar;
The heat (flash) of the sword went from the fish (*beneath* the earth) to the moon.

The shout burst from both armies in such a way
That from terror of it the demon's brain became distracted.

The dust fastened a lump on (choked) the throats (of warriors);
Their limbs from sleeplessness (during the past night) became yellow (and powerless).

On account of the mace of heavy weight and the sharp sword,
The mediator sought the path of flight.

From much screaming of the (Rúmish) clarion (and) Zangí brazen bowl,
Fear came to the revolving sphere.

From (terror) of the trumpet, empty of brain,
Earth cast out of its head its brain,—the mountain!

From the brazen fortress (body) of the drum of thunder noise,
Tumult fell upon the brazen (strong) fortress.

245 The second line may be:—
The *sound* of the drawing of the sword went from the fish-like scabbard to the moon.

248 Such was the conflict that the mediator (to whom no loss could occur) sought flight.
"Miyánjí" signifies—mutawassit; risálat-pesha.

251 The drum of brass is likened to a brazen fortress.

From reed blowing in far (high) note
Suspicion was that the trumpet of (the angel) Saráfíl had come.

From much striking of the mace and the sword on the earth
Dust came forth from every corner to the cloud.

From the steel point of the flying arrow,
Blood (the jewel-essence) clotted in the heart of the hard stone (the jewel-mine).

The bow of arched eye-brow (bow-notch) with eye-lash arrow,
Brought forth milk (blood) from the breast (bosses) of the cuirass.

The noose knotted, whorl within whorl,
Returned not at all, save around the neck (of an enemy).

Like the Indian juggler, swiftly rising (in the dance),—
The brandishing of the Indian sharp sword.

From the rythm of the spear-thrusts
The steed, under the subjection of the rein, began to dance.

By the point of the arrow of wasp-sting
The surface of iron and stone became rent.

255 The arched eye-brow (the bow), eye-lash (arrow) shooting, was so beautiful that milk (through love of it) issued from the breast (bosses) of the cuirass.

Through love for children, whom she may have cherished,—milk, even in a woman's breast, is often so agitated that it may be seen pouring from the breast. The cuirass is regarded as the mother of the bow and the arrow.

257 The sword is likened to the Indian juggler.

"Mu'allak zadan" signifies—charkh zadan, to brandish.

"Mu'allaḳ zanán" signifies—a class of jugglers, who move head below, feet above, and spin in a reverse direction.

The second line may be:—

The master of the sharp sword (the warrior active as the juggler) springing (in the air).

259 "Zambúra" signifies:—An arrow (or a weapon) with a sharp head,

The earth, stained (or distracted) with the blood of those cleft asunder (with the sword),
The air bound by the sighs of those wounded.

The king drew up his army for conflict;
Like a mountain that is of lapis luzuli (beautiful in appearance).

That same swordsman of Zang (the chief, Palangar), strenuous in exertion,
Raised a cry like the Russian bell:

Heart-split, foam gathered on the lips;
Mouth wide open, like the back of a tortoise (seamed and serrated).

When a horseman from both sides went forth,
The heart of both armies became strong (comforted).

They displayed much manliness;
Also skilfulness; also recklessness.

The army of Zang brought forth destruction from the army of Rúm;
For this was feeble, and that terrible.

The king (Sikandar) thought of his delicate army;
For conflict comes not from delicate ones.

To his heart, he said :—" That best—that I should display lionishness;
" That towards these fearful ones (of Zang) I should discover boldness.

263 " Kafída " signifies—shigáfta; tarkída.
The first line should properly be :—
Lip gaping (like the crow) . . .
The second line may be :—
Mouth wide open like the back (bed) of the river Kashaf.

" When the army becomes sluggish as to their assaulting,
" It is necessary to wage this contest by myself (alone)."

270 Again he went forth like the sun,
That hastens the blood-shedding (annihilating) of night.

Some individuals of that hard, black race
He killed like a dog with one blow (of his sword).

The one who beheld such power as his (Sikandar's),
Shunned his (Sikandar's) steel.

When the warlike army-chief (Sikandar) remained unassailed,
He urged his steed against the army of Zang.

Palangar, who was chief of Zang,
Knew that the crocodile (Sikandar) had come from (his shelter of) the river (the Rúmish army).

275 To his companions he spoke, saying:—" This raw prey army abandoning),
" Where takes he his soul when he enters my net (the Zang army)?"

He arranged his king-like weapons;
Adjusted his sword on the armour:

Put on a khaftán of rhinoceros hide,
—From sleeve to body encrusted with gold:

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270 This describes—the rising of morn, and the departing of night.
Like the sun—see canto xx. couplet 9; and couplets 189 and 270 of this canto.

272 "Pahlú tahí kardan" signifies—kinara kardan; gurekhtan; durí guzídan; ek sú shudan

274 "Palangar" may signify—one possessed of panther (palang) force.
For the meaning of Sikandar (Iskandar) see canto xv. couplet 20.
The shelter of the crocodile is the river.

277 The khaftán (kazagand) is a leathern coat padded with silk or cotton.
According to the sect of Abú Haníffa (may God be satisfied with him!) the eating of rhinoceros-flesh is lawful.

A helmet of steel of mirror hue (burnished),
Like pure silver, he placed on his head:

A sword—flashing like the eye of the wild ass,
Damascene diffused over it, like the (trace of the) ant's foot—

He (Palangar) drew; and came against the fierce lion (Sikandar).
—It is not proper to go boldly towards lions.—

To the king he spoke, saying:—" O lion, prey-experienced (war-tried)!
" Be patient (hopeless) as regards thy own life; display patience (as to its departing).

" Go not, so that I may display the contest of warriors,
" So that I may show in this battle-field the rage of lions.

" We shall see to which of us is superiority;
" To which in this matter is victory."

At the raging of the man of Zang, inexperienced in action,
The blood in the monarch's heart raged.

When the ill-wisher brings into action (reveals) his malice,
He brings the striver's (his enemy's) blood into agitation (and seeks his own destruction).

Sikandar said to him:—" Boast not so much;
" Utter not foolish boasting before men:

270 The first line may be:—
A sword flashing like silk pictured with the eyes of the wild ass.
280 The second line is uttered by Nizámí.
281 Otherwise:—
Be patient; stand; display patience as to thy life; and delay in hastening to battle.

"Express not so much boast of manliness;
"Tremble at thy own shadow.

"Though thou be a lion,—fear the lion-overthrower;
"Exercise not boldness with the overthrower of the bold.

"The body (of thy opponent), that thou canst not remove from its place,
"In conflict with it,—why is it necessary to press the foot (to contend)?

290 "Stretch forth thy hand to the lion's flank (grapple) at that time,
"When thou hast great power in lion-overthrowing.

"Thou fightest for the plunder (destruction) of thyself,
"For thou art the sparrow; yet thou actest as the hawk.

"Come, that we may grapple; the place is fit:
"We shall see which of us is the hardship-endurer.

"Boast not as to opponent-overthrowing;
"Thou wilt be taken if thou boast."

The man of Zang (Palangar) was enraged at the king's speech;
He entered into contest (twisting) like black smoke.

295 He delivered a sword-blow at the king's helmet,
—From the lightning (the sword), when reaches injury the cloud (the black helmet)?

At that one of hideous visage the king (Sikandar) was enraged;
The hair of his body raised its head, sword-like.

287 This couplet has two meanings:—
(a) Whomsoever thou renderest subject,—fear; for God is powerful, and may make him ruler over thee.
(b) Thou art such a cowardly one that thou fleest from thy own shadow.

293 Thy boasting is the cause of greater wrath on my part.

With force he struck a sword-blow at his body;
The blow was not effective against his (Palangar's) cuirass.

They made many assaults on each other;
They delivered not one deadly wound.

In this way, until night came overhead,
The blows of neither were effective.

300 When the man of Zang (Palangar) became distressed by the king's blows,
He said to him:—"The sun has gone towards the mountain (is setting):

"Night has come; it is proper to abandon blood (shedding) at night;
"By the promise of coming to-morrow, it is fit to make the engagement (of combat).

"When the night of dark action (darkness-spreading) becomes chattel-burner (departs),
"The fire (the sun) bursts forth from the revolving of day (after night).

302 If "pakhta soz" be read, the first line will be.—

When the night of dark action became the consumer of white cotton (the white dawn).

The first line of couplet 303 refers to:—

Thieves of dark action, who keep the cotton (pakhta) appertaining to the fire steel (tinder, sokhta), and by means of it light a fire for cooking. Sometimes the fire spreads to the forest and turns night into day.

Sa'dí says:—

One night fire fell on some tinder;
In a moment a world was consumed.

In some copies there occurs the phrase—pukhta-soz, which signifies:—

(a) One who causes loss. Thus, in the morning the darkness of night is diminished, and the beauty of the stars quenched.

(b) Meat very much cooked, called Muharrá, thus prepared:—One miskál of must of wine, with the flesh of a fat lamb and condiments, in a linen bag, they put into a pot and boil on the fire till it becomes *well cooked*. When this stage is reached they draw forth the fire from beneath the pot.

" In this conflict I will execute against thee such a deed
" That thou shalt fly into the snake's hole.

" On the condition that, when the army (the whiteness) of the morning urges,
" I see thee also in the morning time like the morning."

305 This he said, and turned from contest with the king;
To this matter the king consented.

With the respite of the night they came excuse-seeking;
From the battle-field they came to the sleeping-place.

Come, cup-bearer! of the wine (of senselessness) of last night from the jar,
That has remained left of Ká,us and Kay,

Give; so that (my) temperament may be (joyous) like the black race (of Zang);
From drinking the cup the head becomes joyous.

The bringing forth of the sun from the screen of night (that is, the pukhta-soz) is likened to the coming forth of fire from beneath the pot.

You may say—the sun beneath the night is a fire that, after the night being cooked, is drawn forth.

307 In some copies the second line is :—

When it (my temperament, i.e. Nizámí) drinks awhile, the head becomes joyous.

At this time Sikandar was prosperous, like the past kings; hence Sujawush does not mean—Sujawush of distraught fortune, the son of Kay Kaus (Cyaxares) and the father of Kay Khusrau (Cyrus, B.C. 558), —but black (like the Zang race).

Ká,us and Kay here signifies—those perfectly senseless, who, having drunk the wine of senselessness and departed,—have left to those on earth a portion of that wine of senselessness in the jar of Divine bounty.

# CANTO XX.

## SIKANDAR'S OBTAINING A VICTORY OVER THE ARMY OF THE MEN OF ZANG.

1 The next day, when the fountain of the sun
Kindled fire from the sea of water (the sky, called the revolving water or crystal),

The two armies drew up the drums (on the backs of elephants);
(Opposed) like the pieces of chess—of ivory and of ebony.

The partridges of Rúm and the crows of Zang
Became (like) the hawk's breast, that is—two (parti-) coloured.

The blacks like the night (of great darkness); the men of Rúm like the lamp (of little luminousness),
Small and great,—like the crow and like the eye of the crow.

5 A cloud (the army of Zang) of rust-coloured appeared;
It poured down a river of blood from its (red) eye.

In that torrent (of blood) that passed from foot to head,
This one (the army of Zang) became injured; the other (the army of Rúm), drowned.

2 It is said that kos bar kashídan is contrary to Persian idiom. It here signifies—kos zadan; saff-i-mardumán árástan; muḳábila kardan.

3 The hawk's breast is partly white, partly black.

4 The crow's eye is red of colour and small.
The men of Rúm, in shortness of stature, were like the crow's eye; and the men of Zang, in tallness and blackness, like the crow itself.

6 The men of Rúm, small in stature, were drowned; the men of Zang, tall, were only injured in the torrent of blood.

The World-Khusrau (Sikandar) resolved on battle;
—The evil eye (through the pride of the might of his
army) did (evil) work against the enemy (Palangar).—

Drew up the market of contest;
Excited dust with the running water (his steed).

A coat, silk-stuffed, (adorned) with (pictured) eyes of the
wild ass,
He put on, and became free from (the danger of) the sword
and the arrow:

A suit of flashing armour, ring-possessing (mail),
Which, like the fountain (of the sun), comes not (by reason
of splendour) into the eye:

7 The second line is uttered by Nizámí.
Observe the force of—Kár-kard.

9 At the age of twenty-two (B.C. 334), Sikandar, in complete armour, leaped on Asiatic soil, on the shores of the Hellespont, and ascended to the storm-exposed city of Priam; worshipped in the temple of the Ilian Minerva; and hung his own arms as a votive offering on the walls. In exchange he took down a suit of armour said to have been worn by one of the Homeric heroes. The shield of great size and strength—borne in all his after fields before him—might have graced the arm of the Telamonian Ajax.

At the age of twenty-five (B.C. 331), at the battle of Arbela, Sikandar (according to Plutarch) was thus habited:—His short tunic of the Sicilian fashion, girt close about him, was covered with a quilted linen breast-plate; his polished steel helmet, surmounted by a white plume, the work of Theodectes; his steel gorget, set with precious stones; his sword, his favourite weapon, not to be excelled for lightness and temper,—a present from a Cyprian king; his belt, deeply embossed with massive figures, on which Helicon, at an advanced age, had executed all his skill to render it worthy of acceptance,—a gift from the Rhodians. With shield, lance, and greaves,—behold the warrior! See canto xix. couplets 189, 270.

"Harír-i-gor chashm" is a silken cloth, on which they paint the eyes of the wild ass.

10 "Chashm-dár" may signify—halka-dár, each ring (halka) being equal in size to a man's eye.

Otherwise:—

A suit of flashing armour *bestarred*,
Which, in the eyes of men, *shone* like the *star*.

A spear of thirty yards, point-bearing,
Found nutriment (or shelter) in the water of the liver (of warriors):

As a sword-belt, an Indian sword like water (in moving or in cutting);
In lustre, greater than the sun's fountain:

On his head was such a cap of steel of Chín,
That the jewel of the mine became envious of its sheen.

A small spear, poison-possessing, suspended;
At the time of striking like the poison of the snake.

15 He bestrode a steed, mountain-like;
In being seen (in appearance) auspicious; in motion, pleasant.

At the time of meeting (early in the morning) he despatched a choice body of troops
To see when the enemy might come to the road (to meet him).

Palangar came not, for he was dis-spirited;
He was anchor-plunged (immersed) in reflection (of grief, or of stratagem).

Another man of Zang, like the intoxicated 'Ifrít,
He sent that he might acquire the jewel (of Sikandar's life).

11 "Arsh" is equal to the length from the elbow to the tip of the finger.
"Sinán-kash" may signify—point-uplifted; a fine point; or sinán kih ash.

In the last case the first line will be:—

A spear of thirty yards, whose point . . .

12 Himá,il. See canto xix. couplet 191; xxxi. 58.

15 "Azbar" (the word az is superfluous) signifies—bálá; az bálá; az salah.

By one (thrust of the) king's spear that reached him
The vein of life severed (its connection) with the man of Zang.

20 Like the mountain-fragment (in hardness) came another demon (a Zangí),
On seeing (the blackness of) whom the eye of beholders became sorrowful.

He suffered the same as that other inexperienced one.
In this way the dust of the grave scratched (stroked) the heads of several.

One of demon form, more black of face than that one,
Came into action like the wriggling (angry) snake.

The king against him also quickly drove his spear;
He immediately brought forth smoke (life) from him also.

Another black,—a more villainous tyrant than that one,—
Came into battle,—a more cruel blood-devourer than the lion!

25 The draught (of death) of his former friend verily he drank;
Fate performed the same foregone work.

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19 The agent to the verb (severed) may be—the vein; Sikandar; or the spear.

The first has been shown in the text. The second will be:—

When the king reached him,—with one (thrust of his) spear,
He severed the vein of life of the man of Zang.

The third will be:—

The king's spear, with one (thrust) that reached him,
Severed the vein of life of the man of Zang.

21 "Kharídan-i-sar" signifies—dast bar sar nihádan; shafkat namúdan; tasallí kardan-i-khák.

The dust compassioned them; placed them under its protection; scratched (stroked) their heads, and passed over them.

The dust (with a view to swallowing them) produced an itching (kharáshí) in the head, the repelling of which lay in dying by Sikandar's spear.

25 Couplets 18 to 25 describe the four men of Zang whose heads the dust scratched (stroked).

No other bold one (warrior) came to the field (of battle);
For they were afraid of that savage lion (Sikandar).

The Khusrau gave the rein (to his steed) towards the tribe (army) of Zang;
He called forth his own enemy (Palangar) to battle.

When Palangar witnessed such superiority,
His limbs, from wounds unsuffered, went to pieces.

Whether he wished or not, he caused his horse to leap,
Urged his horse involuntarily towards the battle-place:

Cast the rein against (assaulted) the king, battle-displaying;
—(His) fortune lamenting (over his destruction) with much lamentation.—

Struck, with fortune's aid, many blows;
They were not effective against the lord of the throne (Sikandar).

The king of lion-boldness against that one of elephant-strength (Palangar)
Raged like the lion over the hunting of the wild ass:

Called first to mind the Shelter-giver (God);
Resolved on thorough success:

Made assaulting for battle with the Zangí.
—For the compass (Time) contracted towards the (black) point (Palangar)—

Urged his steed in warlike action against him;
Expressed laughter, lightning-like, at the black cloud:

Drove against him the spear (of thirty yards) of nine joints, in such a way
That both his (Palangar's) body and his coat of mail were pierced.

34 The compass {(a) the many men of Zang / (b) Sikandar's circling} contracted towards the point {(a) the few men of Rum / (b) Palangar}

"Taríd" comes from—torídan, to make tumult or assault.

With a breath (of wind) the bark (body) of the enemy became wrecked;
Palangar died; the army was helpless.

The king ordered that on horse-back
The army should at once move (against the men of Zang).

The army on both sides stirred up motion;
They mixed night (men of Zang) and day (men of Rúm).

40 From fear of the whirring noise which came from (the flight of) arrows,
The silk garment beneath the cuirass of the (cuirass-wearers) became the shroud.

The noise of the flashing swords
Brought forth the cloud (smoke) from the (bosses of the) shields (of the warriors).

The cuirass-like armour, from the sun's heating,
In ardency like an oven in heat.

From the raging of the head in acute phrenzy,
The world fled from light (became dark to the warrior's eye).

---

37 In some copies the second line will be:—
The anchor (weapon by which he remained firm in contest) became weak; Palangar died.

40 "Chakáchak" signifies—the clashing of swords; the whizzing of arrows; and the crashing of maces.
The silk garment signifies—the kajágand, or padded coat.

41 "Tarang" signifies—tárak-i-sar, the crown of the head.
"Tarang á tarang" signifies—sarhá va tárakhá,e bisiyár, many heads and crowns of heads.
The couplet may then otherwise be rendered:—
The points of the sword gleaming and drawn forth (that from the blows of the two armies had become lofty) produced a white cloud from the leathern dresses (scales) of the fish.
"Máh-warak" signifies—the boss of a shield.
Black is the moon's body, and also the shield.
The phrase may mean—an iron shield, by burnishing, like a resplendent lamp.

43 In sar sám, a brain disease, in which, by reason of a swelling, some of the convolutions of the brain come to view,—light is unpleasant to the patient.

From the many men of Zang, slain on the dust of the road,
The earth with the sky (both) became black of face.

46 The (red) cornelian (man of Rúm) kindled fire from the black stone (man of Zang);
From the fire the black stone (man of Zang) became completely consumed.

The black stone (the Zangí) became light (valueless); the jewel (the red cornelian, or the Rúmí) heavy (valuable);
This, indeed, is the custom of jewellers.

The musk-willow (the Zangí) became captive to the jasmine-leaf (the Rúmí),
The black crow the prey of the white falcon.

Perplexity attacked the constitution (of the men of Zang);
The house (of the brain) void of the chattel of wisdom.

By the encouraging of the brave chiefs (of Rúm)
The (weak) wild ass (the Rúmí) became bold in contest with the (powerful) lion (the Zangí).

50 From (their) uttering :—" Húy!" and again : —" Hán!"
Tumult brought forth its head (appeared) from the midst (of the men).

When the conflict of the two armies passed beyond limit,
Time folded up the leaf of one (the Zang).

44 The sky, really of an azure colour, is by poetical usage black.

45 The cornelion, red in colour, found in Yaman, is used for seal-stones. The shabbá is a black stone threaded with pearls.

47 The musk-willow is *not* black, though musk is.

49 "Cháwush" signifies—the chief of an army or of a káraván. The chiefs used to incite the warriors to battle.

50 "Hán" is a word of caution, or of encouragement; húy, the tumult arising from a concourse of men.

Victory became the guide (ally) of the strong one (army of Rúm);
The weak one (of the army of Zang) came to quarter-asking.

In that assault the army of Rúm
Bound its loins for Zangí-slaying in every direction,

Sikandar extended his hand to the sword (for slaughter);
Defeat came upon the market (of fortune) of the men of Zang.

When the army of Zang came to the stream, Zangána,
The melody (of victory) issued from the trumpet of Rúm.

The head of the monarch's standard ascended to the moon;
The path (of the people of the world) became void of the tumult of the men of Zang.

The rain of mercy (Sikandar's victory) poured down from the cloud (of Divine favour);
It washed the rust (of infidelity and injustice) of the men of Zang from the sword (of Time).

Beneath a golden standard the king (Sikandar) stood;
On his body a blue coat of silk.

On every side the dragging of a Zangí, like the crocodile,—
On the neck the binding cord and halter.

---

52 The weak one signifies—the soldier of Zang who had no power of flight.

55 "Shahrúd" signifies—the name of a great stream in 'Irák; or of a stringed instrument used by the men of Rúm.

"Zangána" signifies—the name of a stream in Zang (in which the army of Zang was drowned); and of a musical instrument used by the men of Zang.

57 "Zingar-i-Zangí" may signify—the army of Zangbár.

"Tegh" may signify—the sword (of the men of Rúm).

When battle and strife occur,—rain (it is said) falls.

59 "Pálahang," contracted from "páláhang," is derived from—pál, a strap or rope, and áhang, a dagger.

60 The person whom they placed (protection seeking) beneath the standard (of Sikandar),
His head they cast off at the king's order.

In that valley none of the men of Zang remained;
But if there remained any—there remained only the vulture's portion.

That multitude (of Zang) that displayed opposition to the elephant (Sikandar)
Fell like the dead silk-worm at the ant's foot.

When the worldly one endures the burden of men,
He sometimes suffers the leathern shoe (of adversity); sometimes enjoys the silk (of prosperity).

When the (Zang) enemy became captive to contempt,
The men of Habsh went under Sikandar's protection.

65 Of those desert ones that were from Habsh, the king
Ordered not the slaying in that tumult:

Had compassion on the hardship (of the state) of their work;
Gave them protection from his own sword (of slaughter):

Ordered that they should brand them;
On this account the men of Habsh bear the mark on the head.

62 The ant feeds on the dead silk-worm.

63 In some copies, in place of giráyanda, the following occur:—
(a) "Khar banda," the ass-slave, or donkey-boy.
(b) "Giráyanda," or má,il kunanda; 'iláka dáranda ba amúr-i-dunyá, one possessing worldly affections.
(c) "Kiráyanda," or kiráya kunanda, one who hires himself out.
(d) "Kirábanda," or mulázim i-kiraya, the servant of hire.

64 See canto xix. couplets 63 and 242; xviii. 1.

By that burning mark he made them luminous (of face);
For the lamp, by fire, becomes luminous.

From much plundering for the king's sake,
The booty could not be contained in the exhibition-place.

When the king beheld those goods of great weight and value,
He saw the plain full of treasure, like the ocean.

Besides the bejewelled cup and golden maces,—
Jewels (of Yaman) in ass-loads; aloes (fit for burning) in heaps.

Also of gold of the mine, and of rubies and pearls,
He filled many ox-hides.

Of camphor, silver-like (white), the plain (was) wearied;
Of silver, camphor-like (white and pure), a hundred mountain-fragments.

Verily, those huge elephants, treasure-drawing;
Verily, those Arab-steeds, peacock-like (in beauty and decoration).

Many captives of Greece and Barbary
Surpassed (in beauty) the moon and Jupiter.

---

69 A commentator observes that:—
"Ghárat" signifies—the carrying away of horses; and that ghanímat is property taken by force from infidels.

70 Plain and ocean are opposites. The ocean is supposed to contain most precious jewels.

72 "Kantar" signifies—an ox's skin full of gold, to the value of 1000 dínárs.

Its value is, according to Richardson's dictionary:—

| | | | |
|---|---|---|---|
| (a) | 40 ounces of gold | = | 1,000 dínárs |
| | 120 lbs. „ | = | 1,200 „ |
| | 100 ratls „ | = | 70,000 „ |

(b) 100 ratls=98¾ lbs. (avoirdupois), according to Lane's "Modern Egyptians," vol. ii. p. 32.

75 Some say that Zangí should be read for Yúnání, Grecian.

It is difficult, however, to understand how the men of Zang (who are

From the horse-armour bejewelled,
Also from the resplendent pictured carpet (of seven colours),

All the surface of the plain was full of property;
With the treasure of jewels decorated.

The king,—from pursuing his victory over the army of Zang and plundering of treasure,
Rested; and became free from pain and toil:

Glanced at those slain for the sake of warning;
Laughed outwardly; wept inwardly,

Saying:—"In this conflict, so many creatures (of God)—
"Why is it necessary to slay with sword and arrow?

"If I place the crime on them,—it is unlawful (for they obeyed their leader);
"If I regard the crime on my part,—that also is a mistake (for I slew the robbers)."

Head-casting down (slaying) is the nature of the sky;
It is not possible to draw the head from destiny.

Like smoke—from beneath the veil of sombre hue (mourning garment),
Turn not the head from the (order of the) azure (black) vault (of the sky).

very black) could surpass (in beauty) the moon and Jupiter. A commentator observes—that the couplet may describe beauty absolutely, not the beauty merely of white complexion; and that a black complexion has brilliance and splendour.

76 "Bar gustawán" signifies—a covering worn by men at battle-time; and sometimes cast on horses to preserve them from wounds. It is called—kajín; kajím.

79 "Ba 'ibrat" signifies—pand giriftan.

83 Couplets 83 to 89 are uttered by Nizámí.
The second line means—Be content with Heaven's decree!

The heavens that are like azure-coloured silk,
Are blue (black) dyers of all garments (of the disobedient).

85 In this screen set awry (the sky), utter not a song (of joy);
In this excited (uplifted) dust (of the earth), seek not water (to quench the thirst).

Who knows—this excited (uplifted) dust,
With the blood of how many hearts it is mixed?

If the beholder be not blind, every path (of the earth)
Consists of the (decomposed) hide of the deer, and the undressed (raw) leather of the wild ass.

Come, cup-bearer! make me intoxicated with the wine (of senselessness);
Put wine-sweetmeat (of senselessness) into the head when thou givest the wine.

With that wine with which I render my heart happy,
It, I make in hell (the vicissitudes of Time) the tale of (the preserving substance against) fire.

84 See couplet 44.
85 In a dusty land there is no water.
89 Talc preserves the substance it covers from the injury of the fire.
Those senseless with the cup of God's majesty—the vicissitudes of Time affect not.
It is said--that the fire of hell becomes cold with the love of men of God Most High; and that it raises the cry:—Let them pass from me; for my fire (by reason of their fire of love) rises to depart!

# CANTO XXI.

SIKANDAR'S RETURNING FROM BATTLE WITH THE MEN OF ZANG, AND HIS LAYING THE FOUNDATIONS OF THE CITY OF ISKANDRIYA.

1 Fruitful be that auspicious tree (Nasratu-d-dín),
Beneath whose shade (of justice) one can take one's chattels (and repose)!

Sometimes, by fruit (bounty) it gives adornment to the table;
Sometimes, by shade (protection) it gives ease to the soul.

Such a spring-time has come to fruit (appeared),—
May the work of such (a tree) not fall from (be void of) splendour!

When the young fruit-tree, fruit-possessing, became fruitful;
How is it possible to give it to the power of the axe (vicissitudes of Time)?

5 The winter departed, and the spring came;
Verdure brought forth its head (appeared) by the rivulet.

Again, the withered garden became fresh;
The violet mingled (its own) ambergris with musk (exhaled perfume).

For ambergris-purchasing (of the violet) the sleepy narcissus
Stuck forth its head (appeared) as fresh camphor (appears) from the dust.

1 The tree may signify —the benefactor of mankind; or the protector of the Islám faith.

6 The garden withered by winter becomes fresh by spring's advent. The violet of dark colour is associated with mu k of black colour.

(In such a spring-time) I loosed the fastening from the
lock (of sadness) of the treasury (of my heart).
(For proceeding) to the desert, I raised high the standard
(of my heart's treasure).

The invisible form of that angelic messenger, green-clad,
—Whom the poet calls (the angel) Surosh (Jibrá,il).—

With the voice of concealed (invisible) ones (secretly)
said :—" Arise !
" From thy heart, treasure-scattering, represent.

" When the army of Rúm took that revenge from the
army of Zang,--
" Where led Sikandar his steed beneath the saddle ?"

The representer of the tale (Nizámí) in the Darí
language,
Versified the representation, in such a way

That—when happiness became the mate of the king,
He (Sikandar) laughed like the pomegranate-flower, and
blossomed like the rose :

Rested a week in the battle-place ;
Gave colour to the sand with (libations of) ruby wine :

Opened the treasure-door to the treasure-desirers ;
With treasure and jewels the army became rich.

When the rain-water bearer and the wind-spreader
Sprinkled water and went their way in the morning,

Dust uplifted went from his path.
—For dustless, the road of the sage (is) best.—

9 "Surosh" signifies—any angel, particularly one bringing glad tidings.

It is one of the titles of the angel Jibrá,il, who communicated the the Kurán to Muhammad.

11 "Rakhsh dar zín kashídan" signifies—zín bar asp bastan; or 'azm-i-raftan kardan.

17 "Arásta" signifies—one possessed of external and internal excellencies.

When the road became dustless of road-dust (through rain),
The king, world-shelterer, came to the saddle.

Those (officers) exclaiming:—Proceed! proceed! played the golden reed;
They fixed the royal pavilion on the back of the beasts of burden.

20 (The region) from the river of Afrancha (of the country of Zang) to the river Nile,
Was agitated by the clamour of the drum of departure:

The camel-bell, a vociferator on every side,
Filled the brain with empty sound.

The mouths of small bells (attached to horses) with mountings of gold
Made the ears deaf with their sound (like to that) of large bells.

The army from every quarter moving in cavalcade,
—To such a degree that no one knows its number.

The world possessor, with his own special escort,
A proud mover on his own partridge (steed), the prancer.

25 When he travelled a little way of the earth from that quarter,
From the valley-side (water full) he came to the desert (waterless).

19 "Parwín" signifies ṣuraiyya', the pleiades; or kohán-i-ṣawr, the back of the ox (meta.), the pleiades.

20 See canto xviii. couplet 24.

22 "Jalájal" may signify—jaras-i-khurd, a small bell which they attach to horses and camels; or zangúla, a bell of copper or brass which they attach to a drum, so that at the time of striking the drum the bell also sounds.

"Jaras" may signify—a large bell (zangúla) to which they attach the bell (jalájal).

"Hurá,e" may signify—a strap, four fingers long, encrusted with gold, attached to the bell (jalájal).

From much standard-exalting, red and yellow,
The azure vault of the sky became parti-coloured.

The booty (on the back of the beasts) appeared the mountain in the desert;
From jewel-dragging the strong beasts of burden distressed.

By reason of much treasure heaped on the back of elephants,
—Bridges established in a hundred places over the Nile!

In this joyousness the victorious king,
Head exalted to the lofty sky,

30 Came to Egypt and cherished the Egyptians;
Carried on the city-administration according to his own regulations (of coining, and reading the Khutba):

Went thence to the shore of the sea (of Rúm),
Took his ease there for some time.

At every stage where he drew forth the standard,
A city in that place appeared.

In that sandy soil (between Egypt and the sea of Rúm) by treasure and by command,
He founded many cities after the fashion of Rúm.

Poured treasure into that sand (of Egypt), like sand;
Endured toil for the prosperity of the road (between Egypt and Rúm).

35 First on the shore of the sea (of Rúm) a city (Sikandria)
He founded;—a city like the joyous spring.

28 The troop of moving elephants is likened to the river Nile; and the heaped up elephant's-load to a bridge, the arch of which rises (as was wont) steeply.

31 The sea of Rúm is the eastern Mediterranean.

35 In the year B.C. 332, at the age of twenty-four years, Sikandar saw the small town, Rhacotis, fallen into decay. Struck with the capabilities of the site, he rested not until the engineers had drawn the ground-plan of

In populousness and spaciousness like Paradise;
For it both a market-place and a sowing-place.

When by Sikandar that city was completed,
They gave to it even the name of Iskandríya,

When he completed that beautiful settlement,
Which was like Egypt and Baghdád,

His resolution of going to Greece became perfected,
—For the man (traveller) goes there (the natal place) whence he first came.—

He crossed the sea and came to Rúm;
The world (of Greece) became soft, wax-like, beneath his signet-ring (of command).

With that wax (the world) when his desire used to rise,—
With it, he kept doing whatever he kept wishing.

The chiefs of Rúm became praise-uttering;
Became for that jeweller (Sikandar) jewel (praise)-scattering:

Decorated (in welcome to him) every city of Greece;
— For they experienced from him whatever they desired.—

Appointed musicians; scattered wealth,
—That such sport (as Time displayed to Sikandar) came into form (appeared).

the future Alexandria, the lines of which, from want of better materials, marked with flour, were soon devoured by the water-fowl rising from the lake Mareotis,—an omen from which Aristander foretold its future prosperity.

Dimocrates, the architect who rebuilt the temple of Ephesus, was engaged to plan and to erect this mighty city thus planted on the borders of the Libyan desert.

36 The second line may be read—with kishtan, to sow; or with gashtan, to wander.

38 Baghdád (properly, bágh-dád), a city in which Naushíraván (A.D. 531) dispensed justice,—is proverbial for its prosperousness and joyousness.

44 The second line may be read:—

That such sport (as the conquest of Zangbár) appeared.

The king of victorious fortune, opponent-shattering,
Came to the throne with victorious lot.

From the victoriousness of his prosperous fortune,
He excited joy anew in the world.

Many valuable presents from the plunder of Zang,
He sent, without estimating or weighing, to every
quarter.

Of that treasure which Time sent him,
He sent a portion to every treasury.

When the time reached (came) to Dárá's selected portion,
The camel-loads of gold reached to Bukhárá city.

He (Sikandar) chose a man possessed of wisdom and
judgment,
Who should perform the regulations of that service (of
embassage to Dárá):

Selected from the booty many valuables,
Like to which no one sees rarities.

Valuables that are rare,
Of steeds and jewels, of brocade and perfume:

Besides trays full of dry (pure) gold,
Ambergris in chests; musk in ass-loads:

One (house) full of gold and silver unsmelted (virgin);
Another house full of camphor unrefined (raw):

48 "Ganjdán" probably stands for—ganj, treasure. Compare it with—zanakhdan, khandán

49 "Sar-bakhsh" signifies—nafís, i.e. buzurg

A commentator observes that sar here signifies—guzída va intikhabí; zat-i-ádmí.

As they say —sar ádmí, i.e. bahar zát-i-admí—yak ashrafí bidihand.

"Bukhárá" may signify—the city of Bukhárá, or ba khárá, to (like) the hard stone (of the mountain).

Of aloe-knots loads bound in bales,
Of which every load was one hundred "man" in weight:

Many swords begemmed;
Royal carpets embroidered with forms of the cameleopard,
the panther, and the wild ass:

Damsels active; slaves expert;—
At the time of attendance, body sound:

Verily, thrones with ivory crowned;
Beset with jewels; with collar and crown:

Captives (of Zang), chains on hand and foot,
In stature and breadth (of shoulder) like raging elephants:

Of severed ears (of the men of Zang), camel-loads;
Of heads full of straw, ass-loads:

Of war-elephants, one hundred terrible elephants,
Raging, in battle time, like the river Nile (in flood).

Pure valuables of this sort,
He sent with a messenger without equal.

When the sent one, way-experienced, came,
He gave that valuable treasure to Dárá.

Dárá was affrighted at such a present;
The rein of envy became sharper over him.

55 The aloe with knots is heavier and more fragrant than that without knots.

The aloe knot sinks in water, burns slowly, and gives much smoke.

For the value of the "man" see canto xix couplet 5

The Tabríz "man" (in Persian history) is less than 7 lbs

60 Ears and heads (straw-stuffed) were cut off and sent as a proof of victory.

61 In former times, to reduce the Nile in flood, they used to cast a beautiful woman into the river

64 "Shikohídan" signifies—to fear.

"Shukohídan" signifies—to display majesty, to hearken unto men

65 He accepted the countless treasure ;
Thanks for that accepted came not from him.

He prepared an answer, not in its own place, (unsuitable) ;
And opened the door of secret malice.

The sent one, that reply of folly,
Concealed not from the judgment of Sikandar.

Sikandar became distressed by his action (of envy and malice) ;
He secretly preserved (the sense of) his injury.

From the victory of fortune and his own dignity,
The desire of malice towards his own enemy was not his.

70 From every side went forth the news,
How the man of Rúm sported with the man of Zang.

From every country messengers hastened (to Sikandar) ;
They offered congratulations upon this success.

The door of reproach (of cowardice), against the inhabitants of Rúm, became shut.
Verily, the man of Rúm became free from (the reproach of) pusillanimity.

—When Time practises helping the feeble,
The (weak) ant sports with the savage dragon.—

66 Dárá's reply was—envy-stirring, hostility-exciting.

67 This couplet may be rendered :—

(*a*) That reply of folly, - sent
The hearer before the judgment of Sikandar.

Here "the hearer" is agent to the verb "sent."

(*b*) (Dárá) sent that reply of folly.
(And) caused it to be heard before the judgment of Sikandar.

70 See canto iii. couplet 24.

In this mill (of Time) thou mayst behold many grains (of property);
Everyone, in turn, throws (his property) beneath the mill-stone.

75 Come, cup-bearer! that wine (of senselessness), which is of auspicious foot,
Give me; for the medicine of men (of the path of the love of God) is wine.

That wine which is the consoler of the one grief-stricken (through love to God),—
No fire (heat) experienced save the sun (the effulgence of God's glory).

74 In the mill (of the sky) thou seest the grain (of man's desires, gained from the sky, or by God's decree), which grain each one in turn casts into (under) the mill-stone and grinds into flour. That is, in turn each one accomplishes his desire.

In the mill (of the world) thou seest many who, each one in turn, exercise sovereignty.

"Dar ás afgandan" signifies—squandering property.

"Asiya" may be agent to the verb "casts." The second line will then be:—

The mill (of Time) casts into (under) the mill-stone (destroys) every grain (of property) in its own turn.

# CANTO XXII.

## SIKANDAR'S MEDITATING UPON THE PUNISHING OF DARA, AND CASTING A LOT AS TO VICTORY.

1 I behold the world full of the desire of the desirer;
One (has his desire) towards the sea, the other towards the pearl.

---

1 I found the world full of the pleasures or of the lusts of the envious. One inclines to the sea, the other to the pearl, for the sake of acquiring eatables (makúl) and potables (mashrúb).

At this time I seen none
Whose desire is towards the teacher (Nizámí).

For a nightingale (of the garden of philosophy) like me is no choice
That I should become corner-taker (avoider) of these corner-takers (from the path of truth).

In the exercise of the note of this melody (of lustrous verse),
I may become free from the labour (of the seekers) of sea and river (worldly ones).

5 Sometimes when I leap forth from the corner of the garden (of retirement),
An orange (of lustrous speech) like the luminous lamp in my hand.

Of the wise and foolish (of the world), I behold none
To whose hand one can give that orange (of lustrous speech).

Again from the hand (power) of these (apparent) friends,
I fly towards this garden (of retirement).

Enjoy this heart-alluring garden (of retirement):
Make my heart happy with it.

3 Otherwise.—
For a nightingale (the seeker of God) like me is no choice,
That I should become corner-taker (avoider) of these corner-takers (shunners of God).

4 In this book Nizámí has set forth Divine mysteries as well as tales. For he gives exhortation at the beginning of each tale, and makes mention of the Sakí at the end. See canto vii. couplet 68; xiv. 47; lxxi. 42

6 "Hoshyárán va' may signify—the sage and the ignorant one; the seeker of God and the seeker of the world; the holy traveller and the imperfect one.

The representer (Nizámí) of the workshop of speech (tale of Sikandar),
From (the authority of) those old wise men (historians, fire-worshippers) relates in this way,

That, when from the assault of Zang the king of Rúm (Sikandar)
Rested; and the object came to his grasp,

He became an accepter of ease and sleep,
Passed the pure wine over his hand (circulated the wine in the assembly):

Sate and drank wine on the feast of Nau-roz.
Listened to the song of the singers.

Until the time of sleep, far from the king would not be
The musician, nor the cup-bearer, nor music and wine.

He kept no account—save of his own pleasure;
And better than that, none possessed life.

10 "Shab-khún" signifies—a night attack; but as Sikandar delivered no night attack, it relates to the blackness (night-colour) of the men of Zang.

Plutarch relates that, before the battle of Arbela (B.C. 329), Sikandar, on being advised to make a night assault, said—"I will not steal a victory."

11 "Pazíra" signifies—ḳabúl kunanda; istiḳbál namáyanda. See canto xviii. couplet 37.

12 The Nau-roz, the first of the month Farwardín (March) when the sun is in Aries, is a festival instituted by the fire-worshippers, lasting from three to six days.

It is said that on this day:—

(a) Jamshíd (B.C. 800) entered the palace of Persepolis (Takht-i-Jamshíd, or Iṣtakhar), which he had built, and that he ordered the day to be kept as a feast.

(b) God began the Creation and ordered the planets to move in their orbits.

On this day the king, attended by his nobles and by the army, marches out of his capital, reviews the army, receives tribute and presents, and gives dresses of honour to the chief nobles. See canto xxxix. couplet 1.

The world-possessor, sphere-illuminating, seated,
Brought in prosperousness night to day:

Around him the philosophers of the age
Gave the share of equity and liberality to the world.

Aristo with the bowl; Flátún with the cup;
Pourers of pure wine, like pure blood.

The musician—to the sound of music, the singer,
Of a song (of victory) of new modulation, on the king's
Nau-roz (festival),

Saying:—" O fortune-shelter! be young (prosperous)
in fortune:
" Be every year possessed of diadem and throne!

" Pledge (drink) the cup for everlasting life;
" Make the pure wine the pledge-taker.

" Give the joy of the red-coloured wine;
" Prepare pleasure and give justice to youth (enjoy it).

" When thou hast youth, and fortune is (present),
It is proper to sit joyous, with song and with wine.

" Since thou completedst the sword's work (war),
" Prepare the assembly for the arranging of the wine-cup.

17 Aristo and Aflátún here signify—wise men.

The poet describes the perfection of enjoyment when such wise men performed such duties as pouring out wine, etc.

"Khún khám" here signifies—that which has not ripened, and whose colour is consequently bright and clear; it is opposed to that which, when ripened, turns to blackness, or, if burned, becomes black.

In pledging, four things are necessary:—

| | |
|---|---|
| (a) the pledger | Sikandar |
| (b) the thing pledged | jám, the cup |
| (c) the pledge-taker | báda,e-khám, raw wine |
| (d) the thing by which a lot is cast | 'amr-i-abad, everlasting life |

Place the cup near to (in front of) the wine (or, pledge the cup to the wine), and from it acquire everlasting life.

"Take the (seven climes of the) world within the shadow of thy crown and throne;
"The world holds not this work (of world-seizing) difficult to thee.

"Thou tookest blackness (the country of Zang), now take whiteness (other countries);
"Such a piebald colour (the whole world) is necessary for thee.

"Pitch the standard (of sovereignty) on the sky, for the world is thine;
"Cling to sovereignty, for that also is thine."

The king, from the conquest of Egypt and the plunder of Zang,
Had brought lustre and colour to the jewel (himself):

Seized easily the weak neck of the enemy (Dárá and others):
Took calculation (thought) of the tribute of Khurásán.

In weight (of majesty) equal to himself—in Rúm and Syria,
None came fully to his scale.

Whatever he first gave, he gave not (now) to Dárá;
Verily, from him he sought out (tried to recollect) that given.

For the reason that the season of youth was his,
The lust of territory-seizing was his.

He made the girdle of the men of Irán weak;
He tightened his belt for Irán-seizing.

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25 Blackness may signify the west, and whiteness the east.

29 "El shám" signifies—the country to the left of Makka; El Yaman, that to the right.

30 Dárá signifies—dáranda, one absolute—either a king, or God.

—That tree which brings forth its head loftily
Brings injury to other trees.—

One happy day the king went a-hunting;
Happy was his temperament, happy also the day.

Game overthrowing, he traversed the plains;
Kept pursuing the wild game over mountain and plain:

Went, head full of pomp, sky-like,
Sometimes towards the plain, sometimes towards the mountain:

Passed, by the order of destiny, over a mountainous country,
In which were many kinds of prey:

Saw, on a stony place, two mountain-partridges
In battle, according to the habit of fighting partridges.

33 This couplet is uttered by Nizámí. See couplet 19.

34 "Kash" signifies—khúsh.

38 The historian Plutarch (A.D. 66) relates.—

Alexander, having subdued all on this side the Euphrates, began his march against Darius, who had taken the field with 1,000,000 men.

During this march one of his friends mentioned to him, as a matter that might divert him, that the servants of the army had divided themselves into two bands, and that each had chosen a chief, one called Alexander and the other Darius.

They began to skirmish with clods, and afterwards fought with their fists, and at last, heated with a desire of victory, many of them came to stones and sticks, insomuch that they could hardly be parted. The king, upon this report, ordered the two chiefs to fight in single combat, and armed "Alexander" with his own hands, while Philotas did the same for "Darius." The whole army stood and looked on, considering the event of this combat as a presage of the issue of the war. The two champions fought with great fury; but he who bore the name of Alexander proved victorious. He was rewarded with a present of twelve villages, and allowed to wear a Persian robe, as Eratosthenes tells the tale.

This occurred before the battle of Arbela (or Gaugemala) which was fought on the 1st of October, B.C. 329.

Sometimes this one wounded with his beak the other's head,
Sometimes that one broke with his claws this one's wing.

The king urged his steed towards that contest,
And kept being a spectator as to both birds.

From the fierceness with which the partridges grappled together,
They fled not at the sight of the king.

The monarch remained astonied at that matter,
Saying:—"How is this malice in the brain of birds!"

Of this one—he made the name his own name;
Established on it the omen of his own end (the issue of the battle with Dárá):

Of the other bird—he made the name Dárá;
Placed his eyes open on that lot (-casting).

The two bold birds in that contest
Made battle for awhile.

In the end, became victorious that very bird
On which the monarch had cast the omen of his own name.

When he beheld the state victorious, like that,
He regarded that omen, the proof of victory.

The partridge, strutting, victory-gained,
Flew from the partridge defeat suffered.

Flew towards the knoll of a mountain;
An eagle came and split his head.

When the mountain-partridge was overcome by that eagle,
The king grieved, but became not angry.

---

50 The fact of not being enraged is wisdom; for the end of all is to die.

From joy at his own victory,
Verily, grief of life and body was not his.

He knew that fortune would give assistance;
Would give him success over Dárá.

But in that victorious time
His life would not be long lasting.

I have heard that in that hard (stone) mountain was
A lofty vaulted turret, of firmament grandeur.

From which, with their own voices, inquirers
Used to seek news of their own mystery (of life):

Used to hear a sound (an echo) from that (vaulted turret in the) hard (stone) mountain
In such a way that it used to be the type of fortune.

The king ordered that a certain wise one
Should seek out news from the lofty mountain.

Namely—how the shedding of blood in the world might be?
How the end of his (Sikandar's) fortune might be?

The inquirer of happy omen asked,
Saying:—"How shows the vaulted turret the end of (Sikandar's) state?

"Sikandar becomes the conqueror of the world?
"Brings defeat to the possessor of fortune (Dárá)?"

54 "Khárá koh" signifies—a mountain (of) stone.
55 They used to cast a lot regarding the result of their work.
60 In some copies, dárá,e dárá occurs. The first dárá signifies—dáranda,e daulat; and the second, Dárá the king.
In Persian, the intonation of the voice often decides whether a question is being put, or an assertion made.
By poetical license the vaulted turret (echo) is in reply supposed to suppress the interrogative intonation of the inquirer.

The (vaulted turret of the) mountain from the hidden brought forth a sound (an echo),
Exactly as he (the inquirer) had spoken, it repeated.

From that omen the Khusrau's heart
Gathered strength, like a strong mountain.

He returned with heartiness from that quarter;
Came towards the banquet-place from the mountain and plain:

Sate for deliberation in the council,
Like a straight cypress in the midst of the parterre:

65 Spoke within limit of his action (in not sending tribute to Dárá);
Of the prosperousness of peace (with Dárá) and of his own war.

"How may I give tribute to usury-devourers (men like Dárá)?
"How may I put on myself such meanness?

"When, by the power of the World-shelterer (God), I
"Cause my crown to reach the revolving sphere,

"Why is it necessary to give tribute to Dárá,
"Than who I have not (anything) less,—neither of jewels (treasury) nor of crown (sovereign-sway)?

"If he possess the crown,—the sword is mine;
"When the sword is mine,—the crown comes to my power.

62 "Pusht-i-ḳawí" signifies—taḳwiyat.

66 "Gazíd" signifies—k͟haráj; báj; gazít; jaziya.

By Dárá's religion usury (ribá) was lawful; by Sikandar's, unlawful.

"Gazíd-i-ribá-k͟hwár" is the tax (jaziya) paid by infidels to the King of Muslims.

In the Shara', usury (ribá, súd, mál) is unlawful. The mark of the infidel is on him who takes it.

See canto xxxii. couplet 10; xl. 3; xlix. 8.

" If he bring an army for contest with me,
" The Protector (God) is my protector.

" Mine is the gain of Divine victory;
" For strong is my judgment; one of heart, my army.

" Two hearts become one will shatter the mountain (the strong enemy);
" Will bring confusion upon the host.

" My hope of this kind—by fortune's power,
" That I may take crown and throne from enemies.

" Why is it necessary to be Dárá's place of taxing?
" To be conspicuous for tribute-giving?

" By way of assistance,—ye intelligent persons,
" What say ye—how this matter should be?

" What clear proof (of withholding tribute) is mine as to Dárá?
" Make evident to me the hidden (counsel as to withholding tribute)."

Those knowing the conclusion of affairs (the sages)
Renewed their prayers for the monarch.

Saying;—" While the revolving sphere and stars exist,
" —And from these two is the mixture of the jewel (of the four elements):—

72 This couplet has many Sufiistic meanings.

74 "Rasad-gah" signifies—mahal-i-báj, báj-gáh.

78 From the aspect of the sky and constellations is the governing of the essence of the existence of created beings of this, the lower world. For, in the opinion of the sages and the astrologers, the creating of the essence of humanity, the mingling of the four elements, and the balancing of the temperament of the essence of the body, are by reason of the appearance of the constellations and by the effects of the twelve houses (of the Zodiac).

In the "Pall Mall Budget," March 15, 1879, Mr. Jenkins, F.R.A.S., wrote to the following effect:—

To the intense prejudice of educated people—confounding the as-

"May the jewel (the four elements of existence of) the
 king be the lamp of the world!
"May the king's countenance be more resplendent than
 the moon!

trology of the ancients and of the scientific men of the middle ages with the nonsense of the gipsies—we are indebted for our ignorance of the origin of epidemics. As Hecker remarks:—"Of the astral influence, which was considered to have originated 'the great mortality,' physicians and learned men were as completely convinced as of the fact of its reality." The error was in supposing that the influence was due to the conjunction of the planets instead of to the *position of the planets in their orbits*. People do not believe in planetary influence, because it is held to betoken ignorance and superstition, and because they cannot imagine how such tiny objects can affect this great globe, forgetting that our earth, among the planets, is as a marble among cannon-balls.

From a long study of great terrestrial phenomena and of the movements of the large planets, I am come to no other conclusion than that they are intimately connected.

I spent months accumulating information on cholera throughout the world, from 1816 to 1871. Tabulating my results and throwing them into the form of a curve, I was surprised to find that there had occurred a great outbreak about every seventeen years, alternately at maxima and minima of sun-spots. Before the Royal Historical (?) Society I suggested that the cause would probably be found in the influence of the planets, and in their approach to the sun. In "Nature," May, 1872, I stated that, as there had been great outbreaks in 1816–17, 1832–34, 1848–50, 1865–67, we might expect the next in 1883–84.

I found that the mean period for sun-spots, for magnetic storms, and for auroræ, was 11·9 years, the period of Jupiter's anomalistic year; and that these phenomena were least when Jupiter was nearest the sun. I found that the compass-needle follows the movements of a strong magnetic pole, which Sir James Ross found in 1830 in Boothia, but which has now (I hold) travelled west to Prince Albert Land, and at such a rate that it will complete its revolution round the pole of the earth in five hundred years. On examining the dip of the needle, I found that the magnetic pole must be in the atmosphere over the place where it appears in the earth.

I found that the number of deaths during the last forty years in England was greatest, on an average, over the whole period every six years. Throwing the numbers into a curve, and placing under it the curve of Jupiter's orbit during the same period, I found that whenever Jupiter was at two points equally distant from his nearest point to the sun (September and March) the deaths in England were greatest. If this is true for England it should be true for the death rate of the

30 "Thou art that one that in (dependent on) thee is the power of vision (of creation):
"In (dependent on) thee is the prosperity of creation.

"Wherever thou art—be Lord!
"With the seed (the heart's desire) that thou scatterest,—be fruitful!

Since with happy judgment thou inquiredst of us,
We will pronounce how fortune will become (thy) guide.

"With true judgment permission is of this kind,
"That the king should not exercise haste against the enemy.

world On examining the curve for cholera over the world, from 1816 to 1871, I found that this held good

I examined a magnetic chart of the world and found that lines of no declination (lines indicating where the needle points to true north, and, therefore, the lines in which the greatest magnetic power is manifested) are advancing west at the average rate of one-seventh of a degree annually over the regions epidemic-stricken—Russia, Persia, the United States, Brazil, and western China As the magnetic poles advance these lines advance, and epidemics on man and beast accompany them

I find that this line, now passing over Russia, must have passed over it five hundred years ago, or in the fourteenth century, when the "Black Death" raged The plague devastated Europe for the next two centuries, culminating in the great plague of London, in 1665, just when a line of no declination was advancing over England.

On examining the movements of Neptune, I found that those of the needle varied with those of the planet, while it makes three revolutions the magnetic poles make an eccentric circle round the earth's pole, this eccentricity (I found) was true to some influence at a maximum of eight years. On examining the movements of Uranus, I found that they were such as to account for the anomaly

I have fully detailed the subject in a paper to the Royal Astronomical Society.

Within the next seven years there will happen that which has not happened for hundreds of years—all the planets will be at (or near) their nearest points to the sun at the same time.

Of the earth, it is true that its magnetic intensity is greatest when it is near the sun, the same is probably true of all the planets We may expect extraordinary magnetic phenomena during the next seven years, and great plagues, which will manifest themselves in all their intensity when Jupiter is three years from his perihelion, in 1883

" Sit thou (tranquil) ; if he wage war against thee,
" Thy sword may bring a difficult matter to him.

" On thy part,—once to uplift the sword ;
" On the enemy's part,—to leave head and sword.

" That stag which sports with the lion,
" Its place of sacrifice, the earth makes fit for prayer (clean).

" From Dárá come only the reed (playing) and wine (carousing),
" If he come against thee (in battle) his blood will come into agitation (in death throes).

" Thou (art) greater than he in army-arranging ;
" One can ask tribute (only) from the weak.

" Thy assault,—even to the (broad) desert of Zang ;
" His pleasure,—to the narrow bed-chamber.

" Thou art religion-cherisher ; the enemy is malice-cherisher :
" Angel is one (Sikandar) ; Ahriman is the other (Dárá).

90 The angel is more powerful than Ahriman.

Arrian says :—

Alexander, in his fifteenth year (B.C. 342), was placed under the immediate tuition of Aristotle, who left him not until the invasion of Asia. The master was worthy of his pupil, the pupil of his master. Alexander was gifted with great quickness of apprehension, an insatiable desire of knowledge, and an ambition not to be satisfied with the second place in any pursuit.

Plutarch says :—

He was very temperate in eating. Ada—whom he had restored to her position as Queen of Karia, of which the capital was Halicarnassus —sent him at Alinda every day a number of excellent dishes and a handsome dessert, and on his departing presented him with some of her best cooks and bakers. But he refused, saying, he had been supplied with better cooks by his governor, Leonidas—a march before day to season his dinner, and a light dinner to prepare his supper. Leonidas used to examine the chests in which his clothes were put, lest something

"Thou art sword seizer; he wine-cup seizer:
"Thou sittest on the enemy's head; he on the throne (of ease).

of luxury should be introduced by his mother, Olympias. His age was was then twenty-two years (B.C. 331).

Nor was he so much addicted to wine as is thought. The time at table was spent in talking rather than in drinking, every cup introducing some long discourse. He never made these long meals but when he had abundance of leisure. When business called, he was not to be detained by wine, sleep, pleasure, honourable love, or the most entertaining spectacle. His life confirms this assertion, for, though short, he performed in it innumerable actions.

As soon as he was risen he sacrificed to the gods; then he took his dinner. The rest of the day he spent in hunting, deciding cases, or in reading and writing.

On the march he would exercise himself in shooting and darting the javelin, or in mounting and alighting from a chariot at full speed.

On retiring to his quarters to be refreshed with the bath and oil, he inquired of the stewards whether they had prepared everything in a handsome manner for supper.

When night came on he ate this meal in a recumbent posture. He was very attentive to his guests, his conversation was more agreeable than those of most princes, for he was not deficient in the graces of society.

He had so little regard for delicacies that, when the choicest fruit and fish were brought him from distant countries, he would send some to his friends and often leave none for himself.

His table expenses rose with his fortune, till they reached the sum of ten thousand drachmas for one entertainment. He did not allow those who invited him to exceed that sum.

During the first years of his reign, when capital causes were brought before him, he used to stop one of his ears with his hand while the plaintiff opened the indictment, that he might reserve it unprejudiced for hearing the defendant.

But subsequently the many false informations, dressed to appear like the truth, broke his temper. In cases of aspersions on his own character reason forsook him, and he became extremely severe, preferring reputation to life and empire.

In Malcolm's "History of Persia," 1829, vol. i. p. 55, we have:—

Persian authors say that Dárá (Dáráb-i-asghar, or Darius Codomannus) was deformed in body and depraved in mind, and that his bad administration paved the way for Sikandar's success.

See Shea's translation of the Early Kings of Persia, by Mírkhond (born A.D. 1432, died A.D. 1498), p. 361; the "Five Great Monarchies of the East," by G. Rawlinson, vol. iii. pp. 515 539; and canto xv. couplet 16.

91 The second line may mean:—

**Thou sittest on the *steed*, he on the throne (of ease).**

" Thou art possessed of justice; he is a tyrant;
" Thou the balance of power (powerful); he, the balance of gold (wealthy but miserly).

" Thou art vigilant; he, displays senselessness (by carousing);
" Thou doest good; he does evil.

" On account of which evil,—of all cities and armies,
" Of the good men, —he has none well-wishing.

95 " Thou wilt see that one day, verily, his tyranny
" Will bring great dulness into his market (of sovereignty).

" Thy charming favours
" Will exalt thy name to the seventh heaven.

" From enmity to truth how long (makes he) vain conflicts?
" Behold how falsehood (in the end) flies from truth.

" Bind thy loins (for battle) and behold the vigilance of (thy) fortune;
" Display crown-possessing; sit on the summit of (Dárá's) throne.

92 The second line describes the hardness of Sikandar's arm, and the softness of Dárá's.

97 The first line may mean:—

(*a*) From an enemy of truth (Dárá) how long (arise) vain conflicts?

(*b*) With the God-worshipper (Sikandar), an enemy of false religion (Dárá)—conflict how long?

The couplet may mean: —

With so many enemies to truth, vain conflict
Make not; for the false flies from truth.

The Kurán says: —

O Muhammad! thou saidst:—Truth came and falsehood disappeared; for falsehood is a thing that must disappear.

Sikandar (B.C. 329), at the age of twenty-seven years, laying claim to the honour of the prostration of the person (after the fashion of the Persian court), was adjudged to have laid claim to divine honours.

See pp. 217–22 of "Life of Alexander the Great," by John Williams, 1829.

" It is not proper that this fancy should bind thee (from battle with Dárá);
" For empire lies in country; and victory, in wealth.—

100 " Lordship-exercising over man is by manliness;
" Otherwise, every individual man is man.

" Not every man displays chieftainship:
" That one becomes chief who practises man-cherishing.

" Of rapacious and non-rapacious beasts, the lion is king for that reason,
" That he is the guest-cherisher in the prey-place.

" The (wealth of the) world is not pleasant, for the reason that thou mayst acquire it;
" (That) thou mayst make it foot-bound with chain and padlock.

" Thou givest to it the mark (title) of pleasant ease at that time
" When thou takest it from this one (the undeserving) and givest it to that (the deserving).

105 " The generous one is always possessed of a friend;
" None is for him who is worthless.

" To that one whose dough (nature) is crude (ungenerous)
" Everyone gives baked bread (at the time of famine) by loan (not as a gift).

" Thou hast manliness; liberality is thine;
" The treasure of the evil one is with dragons (profitless).

102 The lion cherishes other animals with the remains of the prey which he has made.

106 This couplet explains couplet 105. Men respect him from whom advantage to themselves is in prospect.

" If he comes (in majesty) as thunder, thou art (with the sword of anger) the lightning;
" If he be treasure-holder, thou art treasure-giver.

" Though thy father was endowed with lion-force,
" He was for malice-seeking (with Dárá) of gentle sword.

" Thou art that lion-seizer that in battle-time
" The hard stone becomes blood (destroyed) by thy sword!

" In battle with the black men of Zang nature,
" Who were like the demon, malignant and bad (outwardly and inwardly),

" When they displayed arrogance against thy sword,
" Save the head (in submission)—what cast they at thy feet?

" Since, like the mountain, thou movedst not through those torrents (of Zang warriors),
" Thou wilt not be distressed by these drops (Dárá's army).

" That crocodile that pursues the elephant,—
" When makes he submission on account of the fawn?

" When becomes the ravening lion the prey of the wild ass?
" When turns the (deadly) black snake its face from the (weak) ant?

" That eagle that practises prey-making,—
" Sports he (in battle) with chickens?

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108 Thunder-noise, a sign of the want of rain, possesses nothing but sound, awe-inspiring.
The lightning-flash indicates rain, burns, and gives to the wind whatever it strikes.

109 The gentle sword signifies—a slow-mover and delay-maker.

111 "Duzh-khím" signifies—dush (ugly) and khím (disposition).

113 The second line gives encouragement to Sikandar, for Dárá's army was exceedingly great. See canto xxiv. couplet 109.

116 "Dust yazí" signifies—jang namúdan. See canto vii. couplet 39.

"Moreover,—since the stars (the seven planets) are thy well-wishers,
"All creatures of the dust (men) are the dust of thy path (obedient).

"The example of world-conquering is thine;
"Injuring (weakness) is the enemy's; the preserving substance (order) thine!

"With so many victorious signs,
"How may not disaster reach the enemy?

"By that lot which one can calculate from the star
"Thou hast pre-excellence in this contest.

"Verily, in the figures of the arithmetical diagram (of the conqueror and conquered),
"Thou appearest more powerful when thou arrivest against him.

"As to Palangar, who was the Zang army leader,
"At the time when he was possessed of battle-power,

"When we hastened to (the diagram of the) conqueror and conquered,
"We found thee conqueror in that war (with Zang).

"Since by lot that showing was victorious,
"By this lot also the (last) state can be victorious (as to Dárá)."

With (the omen of) victory of his own path-showers (councillors), the king
Performed a calculation as to world-seizing.

Wherever he took the sword (for war) or the wine-cup (for peace),
He took (found) the star-omen for good fortune:

121 See canto xvi. couplet 44.
126 Couplets 126–130 are uttered by Nizámí.

Cast the lot month and year (constantly) with auspiciousness;
For happy is the state happy by omen.

Cast not a bad lot that brings evil state;
Be none who casts the evil lot!

Come, cup-bearer! that pure ruby (the wine of senselessness)
Bring; wash this one grief-stained (for God).

130 The ruby, the illuminator, that the flower (pleasure) of the garden
May kindle its own lamp from its lamp.

127 Niẓámí says this to everybody, especially to Naṣratu-d-dín.

Perhaps ḳál should be read for the first fál, or ẖál, in the second line.

Who utters the happy word in regard to himself,—his lot is happy.

If the first fál (meaning, end of work) be retained, we have:—

The end of the work of the man of happy lot is happy.

"Fál zadan" here signifies uttering good speech that gives the fruit of goodness.

130 "Riḥán" here signifies—the tulip, the red rose, or the sweet basil, the joy exciter of the heart and soul.

In the second line—from the cradle of the ruby (wine of senselessness).

## CANTO XXIII.

### SIKANDAR'S MIRROR-MAKING.

1 When a day is auspicious from the morning (of that day),
All goodness comes to the recollection of man (so that he may have a name for goodness).

In the way of bounty he establishes the custom of foundations (of good deeds);
Plants tokens for goodness out of his property:

1 "Hama" qualifies goodness, not man.

Raises his head from the street of good fortune;
Casts the star (happy)-omen for the sake of (his own) good fortune.

Be not hopeless at the time of adversity;
For from the dark (horrid) cloud rains the pure water (of a thousand benefits).

5 Shut not the door upon thyself in respect to remedy-devising;
For much bitterness of toil (in remedy-seeking) is profitable.

The spirit (man's speech), best that gives aid from hope;
For God Himself gives hopefulness.

Gather not the frown (through distress) on thy eye-brow;
Behold thy face in the mirror of victory (be hopeful of God's grace).

The representer (the historian) of the painting (relating) of the Rúmish brocade (the tale of Sikandar),
Makes the picture of the silken cloth (the relating of the mirror-making) the wax-seal (luminous and evident).

Saying:—When Sikandar became the key of the world,
The mirror by his sword appeared.

10 To the bride of the world, who went pomp-displaying,
Need of that lustrous mirror came.

Before him no mirror was made;
By his deliberation it became finished.

In the first operation when they prepared the mirror,
They cast gold and silver into the mould.

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5 "Khud" in the second line is redundant.

8 "Naḳḳash-i-debája rá muhr-i-mom sákhtan" signifies—to reveal.

9 When Sikandar opened the door of (subdued) the world by his sword, the mirror appeared. His sword became the cause of adornment of the world by decreasing the darkness of infidelity.

When they polished it their design appeared not;
They beheld not within it their own forms correctly.

The trial reached to every jewel (metal of the mine);
They (the metals) displayed each a form different (from the intention).

In the end, when iron came into use,
The picture (reflection) became an accepter of its (the iron's) nature.

When Rassám, the iron-worker, arranged it (the iron),
Its (the iron's) nature, by polishing, became the illuminator.

Every form of his, just as it was,
Rassám, the jewel (lustre)-worshipper, beheld in it.

In every form in which they first prepared it (the iron)
From it no reflection came truly.

In breadth it used to become face broad-making;
Its length used to make the forehead long.

Square,—it used to display the reflection contrary (to truth):
Hexagonal,—it used to give the form far from the (true) state.

When the round form was produced,
Difference (from the truth) was not mixed with it.

In every way in which they took it up, exactly,
There was one appearance; they (then as perfect) left it.

16 Rassám was an iron-smith who, according to Sikandar's design, made a mirror. A painter of Bahrám-gor was also so called.

17 Rassám is called jewel (lustre)-worshipper, either because he was desirous of beholding his own face; or because he was a great form-maker and painter.

20 By turning the square mirror about in every direction a little difference in the reflection was observable.

Such is the case to this day.

By this (knowledge of) geometry,—from iron of dark kernel (property)
The king evoked this beautiful displayer (of true form).

Thou also, if thou look in that mirror (of philosophy),
Wilt acquire the custom of Sikandar.

When that round form of the iron of hard surface (the spherical mirror)
Came from its harsh (lustre-lacking) disposition into fitness (as to form and lustre).

Before the crowd (of nobles viewed their face) Sikandar looked into it;
From the jewel (Sikandar) beauty (of his reflected majestic face) came to the jewel (the burnished mirror).

When he became pleased with seeing his own countenance
He gave a kiss (in respect) to the back of the mirror.

The bride,—who performs that custom,
Gives a kiss (as a present) to the mirror, face-displaying.

Come, cup-bearer! that mirror-like cup
Give to me; because in the hand the place of the wine-cup (is) best.

When by that cup I become of Kay-Khusrau form,
I may by that illumined cup become world-seeing.

24 This couplet, uttered by Nizámí, is addressed to Naṣratu-d-dín.

26 From Sikandar's viewing his face in the mirror, the mirror acquired honour.

28 "Rú-namá" signifies—a present given to a bride on beholding her face; formerly, the present used to be a ring—the mouth of the bride (when pouting) being likened to a ring.

After Sikandar, for a long time it was the custom for the bride to give a kiss on the back of the mirror at the time of beholding her own face. You may say that the kiss is a ring which, by the reflection of her own face, the bride gives as a rú-namá.

The reflection of the face of the bride is (you may say) the face of another bride.

# CANTO XXIV.

## DARA'S DEMANDING TRIBUTE, AND SIKANDAR'S REPLY.

1 Come; so that we may wash our hands of (abandon) injustice (engendered by the acquisition of worldly delights);
For without (practising) justice one cannot escape from the unjust one.

Wherefore attach we the heart year and month (perpetually) to the world,
That is both the house-demon (of this world) and the ghúl (traitor) of the path (to the future world)?

The world suddenly takes from thee its own loan (of wealth);
It sends in a draught (a small quantity); it takes away in a goblet.

Like the rain, which little by little becomes prepared (from the vapours of the sea),
It becomes a torrent, and then goes to the ocean.

5 Enjoy; so that we may enjoy happily whatever we possess,
How long is it necessary to put diram on diram?

1 Note the meanings given to bedád in the three places.
Who is not just,—with him others practise not justice.

2 "Dev-i-khána" signifies—a dev that lives in the house and alarms its dwellers. See canto xviii. couplet 52.

For an exhaustive account of jinns, devs, and others, see Richardson's "Persian Dictionary," 1829, dissertation, p. 46; Lane's "Arabian Nights," notes to the introduction, vol. i. No. 21; Sale's translation of the Ḳurán, suras xv. verso 27; li. 5, 6; lxxii. 6–14; xlvi. 30; lxvii. 6; xxxiv. 11, 12; D'Herbelôt, art. "Ginn" (Jinn).

Suppose,—the crocodile (of death) passage made over us;
Suppose,—all the unenjoyed wealth enjoyed.

With that treasure which Kárún acquired,—
Behold, how in the end he sate (in despicability) in the dust!

From that golden ingot of Shudád (of the tribe) of 'Ád,
What issued, save miserable death?

In this variegated garden (of the world) sprang not a tree (a man)
That remained secure from the blows of the axe-man (death).

10 The describer of the decoration of crown and throne (Sikandar)
Thus spoke, saying:—That king of victorious fortune,

One day, free of heart and happy of state,
Was tranquil as to the desires of Time.

The sages wise of heart before him;
The wise man, his friend; wisdom, relation.

Pure wine in the royal cup,
He sometimes filled; sometimes emptied.

7 Kárún (Korah) was, at the prayer of Moses, swallowed by the earth. See Sale's Ḳurán, chapter xxviii.

8 Shudad, an infidel monarch who laid claim to godhead, prepared in this world the garden of 'Iram, like Paradise. The buildings were composed of golden bricks and of various jewels; and in place of the ḥúr and the ghulám (of the heavenly Paradise) were girls and beautiful boys.

At the moment of entering the garden,—by God's decree he died portionless and went to hell. See canto viii. couplet 64.

11 "Shád-bahar" signifies—khúsh-dil; khúsh-ḥál.

The meaning of shád is truly - bisiyár, as in—shád-khwár, signifying—bisiyár-khuranda; shád-kám, signifying—kase ki kám bisiyár orá ḥáṣil báshad; shád-khwáb, signifying—bisiyár-khwáb; khwáb-i-shírín kunanda.

12 The wise man may be—Aristotle, or one of the sages in the first line.

Regarding every modulation that came from the sound of the harp,
The speech (of Sikandar) passed much in restricted (difficult) modes.

15 In every draught of wine that the king poured (on the dust),
In it, the geometrician (musician) planted a great tree (pleasantry).

The head of the brain of the hearer (the courtier) heavy,—
With the drinking of wine and (hearing) the minstrel's strains (of stringed instruments).

Flashing went the wine (circulating) like the lightning's gleam;
The goblet sugar-scattering; and the wine immortality-bestowing:

The tears (dregs) of the goblet and the lament of the arganún
Caused the torrent of blood (instead of tears) to flow from the rivers (eyes of men).

O excellent! the plectrum, that from its sugar-like (sweet) sound,
By it,—a dry river-bed becomes the wet river-bed.

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14 "Namat" signifies - a tone of melody, maḳám-i-naghma.

"Nisbat" signifies –the mingling together of one tone (maḳám) with another.

For Sikandar the hearing of music was not play and pastime, but the solving of the subtleties of mathematics (the mother of the science of music).

16 For niyoshandagán in the first line read niyoshanda rá.

18 The arganún was invented by Plato.

When a thousand men and women, old and young, play different flutes (pipes, mazámír) with different notes all at once, they call it the arganún.

From drinking pure wine and hearing the sound of the arganún, the eyes of the revellers become red and waterful.

19 The second line may be rendered :—

(a) A dry musical string becomes by it the wet (fresh) musical string.

(b) A dry eye becomes by it the eye full of water.

At that banquet adorned like Paradise,
More rose (joy)-scattering than the month of April,

Sikandar, world-seeker, of auspicious throne,
Seated like the full moon in the sky.

One sent from Dárá came,
An orator and a noble one of illumined mind.

He made obeisance (to Sikandar) like Khusrau-worshippers;
Praised him and also his own monarch (Dárá).

When he had uttered praises on the world-warrior (Sikandar),
He delivered to him the words heard (by him from Dárá):

Brought him first blessing from Dárá,
Sought back the ancient tribute (at present) ungiven,

Saying:—" Of the bejewelled throne and crown, how is it that
" Thou hast withheld the tribute from our court?

" What weakness sawest thou in our affairs (of sovereignty)
" That thou tookest thy head from the line of our compass (order)?

" Execute that ancient usage;
" Exercise not arrogance, that thou mayst not reap injury."

20 Ardibihisht is the month (April), the second Persian month, when the sun is in Taurus.

" Urd " signifies—like. The second line may therefore be rendered:—
More rose-scattering than the month, like Paradise.

26 For inspiring awe, the description comes before the word to be described.

28 " Kar bastan " signifies—'amal kardan.

Sikandar burned with warmth (of passion) in such a way
That his tongue burned (became speechless) from the fire (of fury) of his heart.

The bow-corner of his eye-brow took curvature (gathered);
By his wrath he (Sikandar) caught the speaker's breath.

At the messenger, way-experienced, he looked in such a way
That his (the messenger's) brain from heart-agitation became distressed.

When his (Sikandar's) tongue was disturbed by passion,
(Wrathful) speeches, unfit to be uttered, were uttered.

Awhile in reply he was a slow riser,
After that he made his tongue like the sharp sword.

Awhile he uttered words, hard (but not foolish),
As speaks (befits) the Lord of the sword and the throne.

" He whose judgment in wisdom is lofty
" Utters not unprofitable (abusive) words.

" The tongue that in the heat of passion exercises patience
" Puts distance from its own distance-maker (severer, or enemy).

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29 Otherwise:—
At the hot (utterance of the messenger) Sikandar burned,
With the fire of his own heart he consumed his (the messenger's) tongue (silenced him).

30 Otherwise, the second line may be:—
Through his (Sikandar's) wrath the breath of the speaker (Sikandar) caught.

34 Instead of ki goyad the words chu goyad sometimes occur.
"Chu" (chi) stands for chunánchi.

35 Sikandar's speech begins - (if ki goyad be read in couplet 34) with the second line of couplet 34; (if chu goyad be read in couplet 34) with the first line of couplet 35, and ends with couplet 39.

36 "Dúrí kun" signifies—one of hard tongue, whose tongue (by the decision of the law) is cut out so that it falls *far* from his mouth. Thus they say:—"Abuse is the slaughterer of the tongue."

"Although speech be excellent as regards him,
"Not speaking is even better than speaking to him.

"How well said the learned man ('Alí Murtaza), far-seeing:—
"The tongue is of flesh, and the sword of iron!

"That one is not kind to himself
"Who utters whatever comes to his tongue."

40 The relater, the old man, the Kayán-worshipper (Dárá's ambassador),
Made representation of that event (of tribute-sending) in this way,

Saying:—"When of jewels and swords and crowns,
"Tribute used to go to Dárá from Greece (in the time of Faylikús),

"The bejewelled treasury, and invisible (limitless as to wealth),—in it
"Used to be an egg of gold, god-created:

The second line may then be:—

The tongue shuns its own far-putter (severer).

"Dúrí-kun" may signify—enemy.

The tongue that, at the time of anger, exercises patience and utters not foolishness, chooses distance from its enemy and allows him not to approach.

Distance from one's enemy is the cause of safety and ease.

37 Whoever was silent escaped in safety from calamity.

38 The tongue is fleshy that it may slip and fall in every direction, and revolve about speech, bad or good. The sword is made equal to the tongue for punishment and requital. If speech to the good of man be uttered, well; if not, it makes the speaker food for the sword.

If و be omitted in the second line, we have:—

The master of the fleshy tongue is master of the iron sword.

We are master of our unspoken words; our spoken words are master of us.

42 Faylikús, who reigned twelve years, used to send every year, as tribute to Dárá, one thousand golden eggs, each weighing forty miskáls, made (soft like wax) in the country of Egypt. See canto xv. couplet 30.

"A royal carpet embroidered,
"That used to renew the beholder's joy."

When the messenger made his tongue (like) the sword of steel,
He made mention of the tribute, grown old (long sent).

45 The bold monarch (Sikandar) shouted at him,
Saying:—"One cannot take plunder (prey) from the savage male lion.

"Time has established customs of another kind;
"That bird (Faylikús) that laid the golden egg has departed (to the next world).

"The heavens have rolled up that old carpet;
"Another carpet (of tribute refusing) has become fresh for the kingdom.

"The jewel springs not every year from the stone;
"The world makes sometimes peace, sometimes war.

"Bring not forth thy breath (breathe not) in arrogance;
"Utter words to me only with the sword (of war).

50 "For thee,—that is sufficient (tribute) that my sword
"Brings not thy throne beneath my sway.

"When (content) with that cup (the small country of Rúm) which I took up, I
"Left to thee the rein (of sovereignty) of the world (of Irán).

46 Dáráb Akbar (Darius Nothus), from excess of love, named Dárá Asghár (Darius Codomannus) his heir. Now Dárá was altogether a tyrant; and many of his great men, flying from his kingdom, wrote letters to Sikandar and represented the subduing of 'Ajam easy in his sight. Thereupon Sikandar ceased to send the tribute.

47 See couplet 42.

51 Firídún, who lived about B.C. 750, had three sons, Salam, Túr, and

" For the reason that thou hast a great treasure (the tribute of Irán) like that,
" Leave me in a narrow corner (of the country) like this.

" Bring me not to that—that I should resolve (on war);
" Should bring (wage) battle against thee for equality:

" Should lay on one side love and peace;
" Should bring hot anger into action.

55 " Perhaps the king (Dárá) knows not in the day of battle,—
" How many heads I cut off in the confines of Zang?

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Írij; the two former by the daughter of Zuhhák, and the latter by Irándukht, a princess of Persia.

After these three princes had been married to the three daughters of Sarv, King of Yaman, Firídún gave—to Salam, Rúm and Khavar, or the countries comprehended in Modern Turkey; to Túr, the Túrán land, or Tartary, now called Turkistán; to Írij, Írán, the fairest land and the seat of royalty.

Eastern authors consider Túrán to be the Persian name for all the countries between the Jaxartes and the Oxus on one side, and the Caspian and the boundaries of China on the other.

In Pahlaví the word írán is the plural of ír, or the country of believers; it may be called Persia, or all the countries east of the Tigris—Assyria Proper, Media, Parthia, Persia, and Hycania (Mazandaran). An-írán signifies—unbelievers.

Fars proper was, under Firídún and the great kings of Persia, but a province of the empire.

In Pahlaví, khavar signifies—east.

Vaux, in his "History of Persia," p. 9, says:—

The early Persian traditions, preserved in the first two chapters of the Vendidád, A.D. 226 (Vidaé-vadáta, the law against demons, the only complete one of the twenty-one books of the Zand-Avesta), say that the original seat of the Persian race was a beautiful country called Erienne Veedjo, the first creation of Ormuzd, the spirit of good,—with a climate of seven months of summer and five of winter.

The original situation of Erienne (Irán) would be to the north of the western Himálayas. See "Science of Language," by Max Müller, pp. 204, 238.

The first line may mean:—

(Sufficient also) that when I took up (began) *assaulting* the world . . .

58 "Baham pechagí" signifies—barábarí, mukábila.

"How far in one assault I assaulted;
"The heads of how many arrogant ones (of Zang) I hurled down?

"That one who gives presents of collar and crown (to monarch-peers),
"When sends he tribute like tributaries?

"It is proper to ask of me a limit (of territory), not gold (tribute);
"To adorn speech (in addressing me) like Egyptian (coined) gold!

"Behold my power—how far it extends!
"With this grandeur (of mine) it is proper to ask favour from me.

60 "Excite not strife; increase not malice;
"Bring not desolation into the Irán land.

"Thy country—tranquil, stainless (untaxed), sorrowless,—
"Exercise not ingratitude as to that wealth and treasure.

"Perturb not Time by wilfulness;
"Draw the pen upon (efface) the crude idea (of tribute asking).

"Ask not from me what comes not thine;
"Be so with me as king with king!"

When Dárá's messenger heard this matter,
He forgot his own words (of Dárá's message yet unsaid).

57 "Armaghán" is—a present to an equal; "khiráj"—tribute to a superior.

58 "Zar-i-misrí" signifies—zar-i-maskúk.
"Misr" signifies—Egypt; kahira, or any large city.
The limit of territory may signify—the limit that Sikandar chose to place on his own dominions; or the grant of territory (jágír) given out of bounty for services rendered.

65 Towards the king (Dárá) he went bearing the stain (of grief) upon the heart,
A hastener, like lightning, fire-scattering.

He uttered low the rough message,
On (hearing) which the head of the cypress-tree (Dárá) became bent (in grief).

When Dárá heard Sikandar's answer,
He heaved a sigh (of grief and anger) from his liver,

Saying:—" To the coinless one (Sikandar) belongs what power
" That he should be coin-utterer equal to (one bearing) the name of Dárá ? "

He made mention of many matters (regarding Sikandar) with fury,
At which the face of the bearers (courtiers) became yellow (pale with fear).

70 He laughed, and in that anger-laughter said:—
" Ah, woe to the action of the lofty sky!

" Behold the sky,—what tyranny it displays,
" Since Sikandar entertains a design (of war) against Dárá!

" Sikandar!—not if he were himself the mountain Káf;
" Who is he that he should become opponent with me?

66 The cypress tree, tall and straight, may mean—the cypress itself, and not Dárá.

67 " Dúr-básh " signifies—áh, a sigh.
See canto viii. couplet 17.

68 " Be-sikka " signifies—a king who coins not his own money impressed with his own name. Many petty kings used their neighbours' coinage; one worthless and void of respect.

70 There are three kinds of laughter—shakr-khanda, the laughter of lovely ones and of pleasure; rísh-khanda, the laughter of ridicule; zuhr-khanda, the laughter of anger.

"In contest with the eagle,—such a gnat (Sikandar),
"Regard less than the drop in the presence of the ocean-water."

To his court a swift messenger,
He sent; and became eyes (expectant) on his path (of returning).

To the messenger he gave,—a ball and a chaugán (bat);
A measure full of the grain sesame, uncounted:

Taught him the mystical meaning of that gift,
—The king's heart became happy by that arrangement.

The messenger, swift of foot, went towards Rúm,
Taking with himself the message from Dárá.

When he came from the (far) road to the King of Rúm,
He became the burner (anxious to deliver his message) like fire from wax.

Head-lowered in the place of obeisance,
He made him (Sikandar) the mark of homage.

The first knot (subtle speech) that he loosed from speech,
The beginning of speech he began with smoothness (well-prepared flattery),

Saying:—"Order-givers (kings) are the lords of life;
"Sent ones are the slaves of command.

75 "Ḳafíz" is a measure=12 sá'=8¼ lbs. or, it may be, 6¼ lbs.

76 "Ta'biya" signifies—arranging and making ready the army in its place; but here it means—the hidden signification of the present.

78 The second line may be:—
(a) Sikandar's court became pleasing to the messenger.
(b) From envy of Sikandar's court the messenger became hot (of temper).

79 The mark of homage is—the placing of the hands on the chest and on the head, and the kissing of the earth.

" The monarch of illumined judgment,—what orders he me,
" That I may perform the order of the order-giver (Dárá)?"

Sikandar knew that that one, apology-seeking,
Brought from the king (Dárá) a rough message.

With contemptuous rebuke, he said:—" Relate the message."
The message-bringer loosed his purpose from its fastening.

85 The articles which he had in his own pack
He brought forth, and one by one held before him (Sikandar).

When he had placed the things brought before Sikandar,
He opened his tongue in respect to Dárá's message.

First he entered upon (the matter) of the ball and chaugán,
Saying:—" Thou art a child; play properly (practice) with this.

" And if the desire of contest come to thee,
" Thy heart from foolishness will come to sorrow."

He scattered that very sesame-seed, uncounted,
Saying:—" I will urge against thee an army greater than this."

90 Sikandar, world-ruler, sensible,
Saw in these portents a great victory.

He uttered a proverb:—" Whatever flies before (the chaugán),
" One can draw to one's self by the chaugán.

83 If áwarad nazd-i-sháh be substituted for árad az nazd-i-shah, the second line will be:—

Brought *to* the king (Sikandar) a rough message.

84 " Azband kushádan kám " signifies—adá kardan-i-mudd'á.

85 The articles are—the ball, the bat, and the measure of seed.

"Perhaps for that reason the king (Dárá) gave the changán to me,
"That I may draw the country to myself from him?

"Verily, the man form-recognizing (the geometrician) the ball,
"Places in his imagination as the form of the earth.

"Since the king has given to us the ball of the earth,
"I will by this ball take the ball (of superiority) from him."

95 When in this way he (Sikandar) made that explanation (of the chaugán and ball),
He came to the sesame-seed in that matter.

He poured down the sesame in the palace court-yard;
He summoned the birds,—sesame-seizing.

In a moment the birds hastened to it;
They cleared the earth (the court-yard) of the sesame-seed.

He said:—"In this (sesame-devouring) is an answer, path-showing (clear),
"As (the clear) oil that issues from the sesame-seed.

"For if the king (Dárá) raised an army of (as numerous as) sesame-seed,
"My army came—the bird sesame-devouring."

100 After that, a measure of small mustard-seed
He gave, in return for the sesame, to the messenger,

98 In some copies, akhtar-shimás occurs. It here signifies—fál-gír, a lot-taker.

In former days fortune-tellers used to understand the portents of the stars.

100 "Supandán" (sipand) signifies—khardil, mustard, a pungent seed used for affections of the eye, and seldom devoured by birds.

It means—Dárá's army will not find mine weak.

Saying:—" If the king lead an army of that number (numerous as the sesame-seed),
" Know my army also (to be) in this fashion."

When the messenger experienced an answer hard like this,
He bound up his chattels on the back of his ass (and departed).

He caused the answer from Sikandar to reach Dárá,—
An answer throat-seizing (choking) like pure (deadly) poison.

He (the messenger) was enraged with that flippancy (of answer) of the king's (Sikandar),
For he regarded the enemy's (Sikandar's) argument strong.

105 In that quarrel the world-possessor, Dárá,
Sought assistance from the men of Irán;

From China, and Khwárazm, and Ghuznin, and Ghúr,
The ground became of iron from the hoof of the war-steed.

He (Dárá) collected an army like the mountain of Káf,
All stone-wearing (with the hoof of the steed) and iron-cleaving (with spear and arrow).

When the general took up the computation of the army,
(His) reason became astonied at the numbering.

Of fighting horsemen, skilful (firm) of stirrup,
Nine hundred thousand came into (his) reckoning.

110 When the world-seeker (Dárá) beheld that by his (countless) army
His country kept raising the wave of the sea.

109 " Rikábí " signifies—horsemanship.

He urged an army like fire (the desolator) towards Rúm;
Wherever he went he called the owl for that (prosperous) land (now desolate),

He entered (the land of) Arman like the raging sea;
By the dust of his army, the foot of the wind became sluggish.

Ground above ground (height above height, stage to stage), as far as the confines of Rúm,
The sea raged (at being drunk up); the land trembled (with its load).

The herbage on the earth became like lost treasure,
By reason of the (stamping of the) horse of steel-hoof.

115 If the king's foot acts like the sun (in diffusing light),
Wherever it turns (shines) it makes ruin.

Come, cup-bearer! that clear wine (of senselessness) soul-giving,
Pour out, lightning like (quickly) to thy heart's desire.

(If) I drink it (and die through rapture) it is heart (life)-giving;
(If) it indeed devour (overpower) me,—the dust (of the grave) becomes my food (I die).

---

111 "Búm khwándan" signifies—kharáb sákhtan.
The owl, a filthy bird, delights in desolate ruined places
The second line may be—
Wherever he went, he called that land,—desolate.

112 By reason of the dust and smoke the wind had not the power of motion to and fro.

114 Instead of "púlád sum," in some copies the following expressions occur—paikána sum, a horse whose hoof is like an arrow in hardness and sharpness; khusída sum, or khushída sum, a hardened hoof.
It is considered proper for a horse to have a hard hoof.

117 If I drink this wine my heart becomes illumined, and if the wine overpower me, then I become non-existent.
The first line refers to the next world, the second to this.
The holy traveller's drinking the wine of senselessness signifies—his being alive in the rapture of senselessness and of beholding the majesty of God.
The couplet shows that, in both states,—whether he devours the wine or the wine devours (masters) him—perfect profit is the holy traveller's.

# CANTO XXV.

## SIKANDAR'S SETTING HIS ARMY IN ARRAY FOR WAR WITH DARA.

1 How good a property is information (regarding the preserving of the means of livelihood).
God forbid that the world should be void of this coin.

Of the people of the world—raises loftily his head that man
Who is skilful in the business (of livelihood) of the world:

He travels not this path (through the world) in pastime (careless of his own end);
He preserves the pack from the robber:

He casts not from his own load that weapon (needle, sieve, knife, etc,)
By which, one day, he may make his work easy.

5 Cast not away (in the hot season) the skin of coarse leather, (the leathern garment) though it be vile to thee;
For, in the cold season, it will be of use to thee.

On the mountain-slope died that ass
That, through carelessness, took not his housings with him.

The narrator (Nizámí) of the royal explanation (of this history)
Gave information to the inquirer, in this way,

Saying:—When Dárá led his ally to (the land of) Arman,
Thou wouldst have said,—the day of resurrection has appeared!

5 In some copies, 'ár instead of khár occurs.
8 See canto xxiv. couplet 112.
"Kol" signifies—a garment of sheep-hide worn by darveshes.

Of his action (of fury) no knowledge was Sikandar's
That he would bring the resurrection (a host) in battle against him.

Refugees, tribe on tribe, arrived,
Saying:—"The storm has brought the torrent (Dárá's army) to the sea (our cities of Arman):

"Dárá's assault has come from the path (of our cities);
"The land has become black with the steel-clad ones."

An inquirer (a man of knowledge of Sikandar's army) said: "The enemy (Dárá) intoxicated
"Is, night and day, careless wherever he is.

"If the king make a night-assault against him,
"Verily he will put (drive) him forth from his country."

Sikandar laughed, and gave him reply,
Saying:—"The sun seizes not the world stealthily.

"At the time of rein-twisting (assaulting)—for a king
"It is not proper to conquer by stealth."

---

10 "Zinháríyán" signifies—those seeking protection and making complaint of wrongs.

14 Plutarch says:—

On the 31st September, B.C. 329, on the eve of the battle of Arbela, the two armies being in view of each other, Darius kept his men under arms and took a general review of them by torch-light.

Alexander suffered his Makedonians to repose themselves, and with his soothsayer, Aristander, performed some private ceremonies before his tent and sacrificed to Fear.

The oldest of his friends, and Parmenio in particular, when they beheld the plain between Niphates and the Gordœan mountains all illumined with the torches of the barbarians, and heard the tumultuous and appalling noise from their camp, like the bellowing of an immense sea—were astonished at their numbers, and observed among themselves how arduous an enterprise it would be to meet such a torrent of war in open day.

They waited on the king and advised him to attack the enemy in the night, when darkness would hide what was most dreadful in the combat. Upon which he gave them answer:—"I will not steal a victory!"

Another spy began,
Saying :—" Dárá prepared not such an army

" That, in the imagination, could compute it
" Those persons (officers) who are army-understanding."

Sikandar said to him :—" A sharp sword
" Makes shreds of the hide of a hundred oxen.

" To a wolf,—that is savage,
" What fear of the numerousness of the sheep ? "

To the army, such an excellent reply,
From the lofty monarch, was agreeable.

Every moment, news became more ardent (instant),
That the raging dragon (Dárá) had come.

When Sikandar knew that that fierce cloud
Brought forth, thunder-like, the sword's flash (of battle),

He sent (a messenger),—that an army, from every region,
Should set out to the monarch's door.

From Egypt, and Afranchiya, and Rúm, and Russia,
An army, bride-like, became arrayed.

When that countless army became massed,
He sought the enumeration of the names of the renowned ones.

The general gave information that six hundred thousand
Warriors, extraordinary horsemen, were mustered.

17 The agent to the verb (compute) is the word " officers " in the second line.

21 Compare—píl-i-damán ; már-i-damán ; bahr-i-damán.

26 " Mufrad-sawar " signifies :—

(*a*) Kase ki dar sawárí yak tá,e wakt báshad.

(*b*) Kase ki dar bahádúrí yaka yaka báshad.

When the business (mustering) of the army became completed,
He prepared an assembly (muster)—without wine-cup or music.

The brains (sages) of Rúm sate attentive;
They made the wax (of the heart) soft, in love for the king.

Of Dárá's action (in invading his kingdom) and of his strife,—the king
Urged speech, and was perturbed as to his (Dárá's) action.

30 Thus he spoke, saying:—"That renowned monarch (Dárá),
"Has bound his loins for seeking contest:

"Of peace or of war,—what plan shall I make with him,
"For this matter has reached near to strife?

"If, forth from the scabbard,—I bring not the sword,
"They will not bring forth my name for manliness.

"And if I take the crown from one crown-worthy,
"I shall have girded my loins in tyranny against myself (a king).

"When (if) I put (drive) the Kayán king (Dárá) forth from this country (of Irán):
"This highway robbery on the Kayán king (and tyranny against myself)—how may I commit?

---

28 If muhr be read for mihr, the second line will be:—
They made the wax (of the heart) soft to the seal (of command) of the king.

29 If ránd pechída be read for rand va pechíd in the second line, we have:—
(a) Perturbed as to his (Dárá's) action, urged speech.
(b) Urged, as to his (Dárá's) action, perturbed speech.
Sikandar unfolded the difficulties of the war to his officers, and thus showed his knowledge and far-sightedness. See couplet 31.

34 For respect Kayán (sing. Kay) is repeated and put in the plural.
In the first line, ki stands for chú.
Of Kayán descent none remained save Dárá.
Kayán is said to be contracted from Kaywán, Saturn.

"I fear less by this turpitude (of assaulting one of Kayán descent),—fortune's star
"Should give superiority to my enemy.

"In this usage and way, what is plan
"By which our work may not be ruined?

"By sound reflection and correct judgment,
"Ye may bring forth the answer to this matter."

The world-experienced old men of lively sense,
When they heard the speaker's (Sikandar's) speech,

Opened at once their tongue in reply;
They renewed their prayers for the lord of the marches, (Sikandar),

"Saying:—Verdant of head be that auspicious tree (Sikandar),
"Whose name is lofty, and power great!

"Fresh be the world by his crown and throne!
"The crown of his door be his enemy's head!

"Every judgment of thine is (strong) like the true religion (of Islám);
"Why is it necessary to seek out the truth from us?

"But, we pass not beyond thy command;
"We travel only by the path of thy command.

"In such a way it comes to the mind of the world-experienced ones,
"Verily—of the approved wise ones,

---

35 Whoever causelessly designs a person's ruin,—fortune becomes his enemy and ruins him.

41 Kings used to affix the heads of their enemies to the gates of their cities.

"That, when the heart of the malice-seeker (Dárá) became malicious,
"Every thorn (of irritation) and dart (of alienation) sprang up from (Dárá's) path.

"Kindle thou also the fire of malice (as to Dárá);
"For fire, malice (of the enemy)-consuming, is auspicious!

"Thou art a new cypress; the enemy (Dárá), an old willow:
"Where exalts the (old) willow its head (in equality) with the (young) cypress tree?

"It is the season of making anew the old garden (of Dárá's empire);
"Its trees, bent down with age, (are) in the list for cutting down.

"With the brocade of this (thy) empire of new age,
"Adorn the cradle of the bride of the world (old become)!

"Thy enemy is the tyrant;
"The peasant turns away his head (revolts) from his injustice.

"For thee,—why is it necessary to fear that one,
"Who has many enemies (the injured peasants) even of his own house (country);

"Draw the pen upon (efface) the tyrant-rule;
"Satisfy the complaint of the people (against Dárá).

48 Otherwise, the first line may be:—

Now is the making new the time of the old garden (of the world).

If nuwán rá be read for nuwán dar, in the second line, we have:—

Now is the cutting down of the list of the old trees.

From couplet 49 it appears that the *garden* signifies—the world, not Dárá's empire.

52 "Kifáyat (bas) kardan-i-bedád" signifies—dúr kardan-i-balí.

"Since the empire (of Irán) is sated of thy enemy,
"Plant boldly thy foot for enemy-overthrowing!

"Shut up the bread in an oven so hot;
"Make sharper the rein of (urge) the steed of resolution (against Dárá).

"Where the king's foot is our head is (in homage).
"In this matter (of homage), where the heart that is better?

"Who may upset the king's desire?
"To whom is the boldness that he should express this breath?

"The permission (advice) of the guide (the counsellor, Aristotle) ends in this,—
"That the king should not exercise aggressiveness in respect to blood-(shedding):

"Should preserve the honour of the throne of the Kayán kings:
"Should not first bind his loins for blood-shedding."

When Sikandar, in respect to that matter (of assaulting Dárá),
Found this aid from the army-leaders,

In accordance with the permission (advice) of his companions (councillors),
He became concordant, as to army-leading (against Dárá).

One day, when from Time's revolution
Concordant fortune came to his hand,

With auspicious omen, with arrangements for (clearing) the road.
He ordered that the army should move from its place.

58 **In this matter,—where the heart better (in judgment that Sikandar's)?**

Victorious in battle, rein-turning (proceeding) went—the king,
Loins tightly girt, against the malice of his enemy.

Like the raging lion,—of the sword of steel,
A key for territory-conquering in his hand!

65 An army like the hornet with sharp sting;
Even more (in number) than a swarm of hornets.

The banner was sought (made) from the lofty banner
That remained of the victorious Firídún,

At the time when that time was favourer;
And the sky was of friends the cherisher.

---

63 "'Inán-táb shudan" signifies—rawán shudan

64 "Shamshír" is compounded of - sham, a claw, and shír, a lion. They used to make swords in the fashion of a lion's claw As the lion's claw is the key to victory, so is the king's sword

67 Couplet 67 is joined to couplet 66

"Nishán justan" signifies—'alam sákhtan

"Báz just" occurs in some copies instead of justa shud.

Herodotus nowhere mentions the standard of Persia, Xenophon states that the royal ensign was a golden eagle with its wings resting upon a spear; and Quintin Curtius describes it as the same in the time of Sikandar.

But, though the Persians had an eagle as an ensign, this is no reason for concluding that the standard of Kávah did not also exist

Anterior to the service which led to the adoption of the apron of Kávah, there must have been a royal standard, and this probably was the eagle. The Persian historians state that the sacred banner of Kávah was seldom unfurled.

Since the introduction of the faith of Islám a variety of colours or flags has been adopted, of which the commonest has been a representation of the Zu-l-fikár, or two-edged sword of 'Alí, but the sovereigns of Persia have for many centuries preserved as the peculiar arms of the country the sign of Sol in the constellation of Leo,—a lion couchant and the sun rising at his back. This device has not only been sculptured upon their palaces and embroidered on their banners, but also converted into an order which, in the form of gold or silver medals, has been given to the distinguished of the empire.

The sign of Sol in Leo was probably first adopted by Kay Khusrau bin Kay Kubád, who began to reign A.H. 634 (A.D. 1236).

From couplet 68, it appears that *two* standards belonged to Firídún

Much higher than the Kávah standard,
He fastened to the spear-head of his (Firídún's) standard
a blue silk banner.

(in Pahlaví, Frídún; in Dari, Afrídun, the Arbaces of the Greeks, B.C. 748–730), son of Ábtín, of the offspring of Tahmuras; one (the Firídún standard) that he kept over his own head, and the other (the Kávah standard) over the heads of his officers.

The Firídún standard, passing from Sultán to Sultán, may have reached Sikandar; while the Kávah standard (necessary for the gaining of victory) remained with the descendants of Firídún.

The Kávah standard consisted of a deer's hide embroidered with hundreds of forms, which Jibra,il, by God's order, had brought to Hoshang, the father of Siyámak; and by virtue of which he overpowered the Dev-i-sapíd, the slayer of his son, Siyámak.

By the passing of time it came into the hand of a widow, who sold it to Kávah, a blacksmith of Isfáhán, and Kávah used that hide as an apron.

When Ẓuhhák, of the offspring of 'Ád bin Iram Sám bin Nuh, became King of Fárs, by reason of his exceeding tyranny, something in the form of two snakes appeared between his shoulders—so that he became "of dragon-form."

Some say that the Devil, who had long been subservient to Ẓuhhák, desired at last to kiss his shoulders, and that two serpents immediately fastened on the spot where he had imprinted his kiss, and fed incessantly on his flesh. The Devil then told him that alleviation of torment would be obtained only by the daily application of the brains of two men to the afflicted part. The jails in consequence were soon emptied.

Two of his sons having been taken to appease the serpents, and the turn having reached the third,—Kávah flew to arms and, with his apron displayed as a banner from a spear's head, marched at the head of the insurgents. He defeated Ẓuhhák in battle and slew him.

Discovering the retreat of Firídún, then sixteen years of age, he placed him on the throne, and Kávah's apron became the great banner of Persia, known as the Kávání dirafsh.

By Firídún and his successors it was richly ornamented with jewels and lodged in the royal treasury, whence it was never carried, save when the king marched in person.

At the battle of Kádissía this standard fell into the hands of the Arabians, who found it among the spoils of Yazdagird, defeated by Sa'd, General to Khalífa 'Umar, in A.D. 636.

'Umar ordered them to strip the jewels from the banner and to distribute among the companions and the necessitous.

It is said that Zoroaster was descended from Firídún, and Cyrus from

A pine shaft, fifty yards (in length),
Nourished in liver-blood.

On it a (banner of) dragon-form in silk,
At (seeing) which a cry of terror came to the beholder.

On its point, the tassel fixed, formed of a lock of hair of the ox-tail,
Like the black cloud on the mountain-top.

At farsangs from afar was conspicuous
A black eagle (the black hair of the ox-tail tassel)—its feathers and wings (the blue silk) of splendour (of gold).

That dragon (Sikandar) went with such an army (with wasp-sting).
Such a dragon-form (dragon-banner) at its head:

He made the world dusty with his tumult,—
For what? For a handful of dust (of this pitiful earth)!

Of this dust of cat-colour (grey, deceitful) how much (wilt thou take thought)? How long
Can one, by lionishness, make it wolf-bound (captive)?

---

Kávah; it is also related by Mirkhond that Ibráhím lived in the time either of Zuhhák or of Firídún.

Some of the prisoners doomed to feed the serpents took refuge in Mount Ararat and founded the present race of Kurds.

72 The standard is likened to a black eagle on account of the blackness of the silk.

Naṣíru-d-dín says:—

Firídún's standard was not in Sikandar's possession (as might be supposed from couplet 66); but at an auspicious time, after inquiring of the old men and after understanding the tale of its superiority, he made another standard for himself in the fashion of the standard of Firídún, but loftier.

74 From couplet 74–85 Niẓámí speaks.

"Gurba az baghal afgandan" signifies—letting the cat out of the bag; abandoning deceit.

75 "Gurba dar ambán dashtan" signifies—keeping the cat in the bag; having secret deceit.

A perverse morsel is the world,
In it, (for the devourer) is sometimes the sweetmeat (joy); sometimes the liver (grief).

The sky in sublimity; the earth in profundity—
This one is the blood-tray; that one, the dust-tray.

On these two blood (stained) trays,—written,
With the blood of Siyawush, much of the tale (of tyranny of the sky and earth).

---

The likening of the earth's dust to the cat is on account of its grey colour; of its devouring men's food, which by every artifice it endeavours to obtain; and of its mode of mouse-catching, wherein it lies apparently asleep, really in ambush.

The first "chand" signifies—tá chand.

The second "chand" signifies—tá kai.

"Gurg-band" signifies—the state of a man surrounded by seven wolves so that there is no hope of life; or a strong band by which they restrain wolves.

76 "Pechída sar" signifies—sar bastá; ná ma'tum, ham mukhálif, do rang.

The world is like a morsel of food, whose mystery is unknown.
(Yes; this much is known)—there is in it sometimes the sweetmeat (of ease); sometimes the (blood, or grief of the) liver.

God Most High has said:—The creating of man is for the enduring of toil.

77 "Tasht-i-khún" signifies—a basin that, at the time of slaying the malefactor, they place beneath his neck so that his blood may fall into the basin and not on the carpet; here it means—the earth, by reason of its taking and absorbing the blood.

"Tasht-i-khákí" signifies—a basin full of dust, with which they conceal the blood of the slain man by pouring it on the earth; here it means—the sky by reason of its roundness and loftiness.

In the world is no ease; for the earth is the man-slayer, and the sky the blood-concealer.

"Tasht-i-khún" may signify—the earth stained with dust.

"Tasht-i-khákí" may signify—the sky stained with the ruddiness (blood) of the crepuscle.

78 There are two trays—the sky, full of dust; the earth, full of blood.

"Khún-i-Siyawush" signifies—the name of a wood (bakam) with which they dye garments red. This wood is produced from the blood of Siyawush (the son of Kay Ká,us), whom, guiltless, Afrasiyáb, King of Túran, slew. Wherever his blood fell on the earth this wood sprang up.

On these two basins the circumstance (of the tyranny of sky and

The earth devoured; and (from now) up to the time of devouring them much time has not passed,
Yet its belly is not sated of devouring them (guiltless).

If the earth bring forth its stock in trade (the blood of guiltless ones devoured),
It would bring forth (reveal) all its dust (drowned) in blood.

In this basin (of blood, *i.e.* the earth) the lament of none (of the guiltless ones) falls (is effective);
For the road is closed against the grievance-redresser (who would shatter the basin and give release).

When it (the basin of the earth) closed the path of (man's) complaint by the throat,
The complainer throat-bound (silent is) best.

Best—that thou make a fortress of thy own screen (of retirement);
Perform thy work in silence (uncomplaining, preparing for the next world),

Come, cup-bearer! that fire, repentance-consuming (wine of senselessness),
Kindle in the hearth of my brain.

In assembly-illuminating (on beholding God's majesty) my heart is happy,
Like the candle, when the fire (of wine) is in the head.

**earth)** is written with the Khún-i-Siyawush (the blood of Siyawush, or the wood baḳam); and the ruddiness (blood) of the crepuscle on the skirt of the sky is the sign of the slaughter of Imám Hasan and Imám Husayn (may God be satisfied with them!).

Then, by beholding the ruddiness (blood) of the corpuscule, is evident what a quantity of the blood of Sultáns, name-possessing, has been poured into this basin; and, by seeing the wood baḳam, how many bodies of men of good name have been mixed with the dust.

79 "Khurd-i-shán" signifies—khurdan-i-shán.

82 "Gulú basta," in the second line, signifies—silent.

"Gulú bastan" signifies—to strangle.

83 Hiṣár kardan. See canto xix. couplet 240; xli. 136.

# CANTO XXVI.

## DARA'S EXPRESSING AN OPINION TO HIS COURTIERS ON SIKANDAR'S ACTION.

1 From his justice is the goodness of the wise man (being contented);
The shelter of God is his shelter-place.

That one who in this country (of justice) is not contented,
Is not wise in the opinion of the wise.

Wisdom is a good neighbour; on that account it is bad
That it should be the neighbour of the street of the foolish.

When thou expressest breath in the street of the foolish,—
Best,—if thou utter little of the tale of wisdom,

5 In this village (of the world) his house prosperous made that one
Who made his neck free from chieftainship.

If thou also lay down the neck-load (of chieftainship) from thy shoulder,
Thou wilt utter no cry on account of the neck-strikers (tyrants) of the earth.

Be (contented), river-like, with thy own fortune;
Fashion out thy own profit by thy own nature.

Until the day of death, in hospitality to thyself,
Be that tree leaf-making of itself (and beg not of others).

3 The man covetous of the world makes his own reason (that was his good neighbour) of bad repute.

7 At the time of rain the river mounts in waves and causes profit (water) to reach to the other streams; even so is the state of the contented man at the time of plenteousness.

8 "Káz" signifies—kásh.
By tyranny become not gross with the wealth of others; for it will be agreeable neither in this world nor in the next; thou wilt give back to them their rights.

When the silkworm devours the victuals (mulberry-leaves) of men,
Its body becomes all thick like the finger; and it vomits back (as silk) the food eaten.

10 Of the sages (fire-worshippers) an old man, the narrator,
Made representation from the sages, thus:—

That when the King of Rúm came arrayed,—
In his hand both the sword, and also wealth,

The news became ardent (instant) in every land and clime
That forth from Rúm had come the dragon (Sikandar);

Head-uplifted for conflict with Dárá;
Prepared—every weapon of contest.

By these glad tidings it was the feast of Nau-roz for the world (of Irán);
For Dárá's injustice was world-consuming.

15 By him, the land and the army altogether
Became distressed by reason of his oppression.

For Dárá-reverencing the disposition (of the people) risen (and departed);
With love for Sikandar the heart was adorned.

When Dárá, of river heart (full of power and resource), knew
That the wave of Sikandar's army surpassed the (wave of the) sea,

Of old men, illumined of soul and opinion-expressing,
He secretly prepared an assembly.

14 See canto xxii. couplet 12.
17 Dárá has the epithet "daryá,e dil" by way of comparison to the idea in the second line; otherwise, it is inappropriate.

Of everyone versed in affairs, with true judgment,
He sought out a remedy in regard to that contest.

20 How he might bring defeat to the enemy (Sikandar);
How he might make the power (the calamity) of the sky foot-bound (captive):

From the road-guide (councillor) what sorcery should he learn,
That he might issue (safe) from the action with Sikandar.

Since he had seen him (Sikandar) victorious in battle,
He had feared his (Sikandar's) battle-winning,

None devised his (Dárá's) remedy in that matter;
No comforter suffered grief for him.

When they had discovered that he was arrogant;
Was in passion hot (for tyranny) like fire,

25 Would listen to the words of none,—
They were altogether silent in respect of that matter (of counselling).

In descent from the wrestler Zanga (son of) Shávarán (of Irán)
There was a chief renowned among the renowned:

Firáburz by name—in pomp and power,
Whose body was like a cuirass; (and) whose arm, a mace.

In that assembly-place he was for (effecting) a treaty (by obsequiousness):
He was versed in affairs of the ancients.

22 The agent to the verb (had seen) is the word *none* in couplet 23.

26 "Shávarán" may also signify—the name of a town near Ganja (Nizámí's birthplace). It is doubtful whether it here means the name of a town or the name of a person.

27 "Firáburz" is compounded of—firá, lofty or tall; burz, loftiness, tallness.

28 "Bay'at" signifies—'ahd bastan; tadbír.

He uttered praises on the king and on the king's assembly,
Saying :—Prosperous be throne and crown by thee!

Be void—neither the world of thy name,
Nor the revolution (of the sky) of thy ease!

My deceased grandfather of former times
Spoke to me of his own counsel, thus,

Saying :—" When Kay Khusrau made the resolution of (going to) the cave (in Mount Alburz),
" He gave by means of that bejewelled cup (world-displaying) intelligence,

" That not long hence,—in the constellation of our (Kayán) empire (of Irán),
" The star would descend from the culminating to the setting point :

" (That) an arrogant one would come forth from Rúm ;
" Would set fire to every fire-temple :

" Would bring within his power all the country of Persia ;
" Would exercise sitting on the throne of the Kayán kings.

" Would seize the world ; but also would not remain in place ;
" Would also, in the end, one day fall from his feet (in death) !

32 See the Sháh-Náma.

The jewelled cup is not that of Jamshíd, but that of Kay Khusrau (Cyrus, B.C. 558).

"Ṭáli'" signifies—burj, a constellation.

33 "Tá na der" is said to be contrary to idiom. It should be—tá ba der, signifying—ba'd-i-der.

34 Apparently fire-worshipping was practised in the time of Kay Khusrau (Cyrus, B.C. 558), or before the time of Zardusht, who is said to have lived in the time of Gushtasp (B.C. 519).

36 Here ends the counsel of Zanga, son of Shávarán ; Firáburz now speaks.

" God forbid—that this man of Rúmish descent (Sikandar)
" Should fall into that form! Let it never be!

" Best,—if the king (Dárá) write on ice (efface) his (Sikandar's) name,
" And permit him no repose in this land.

" It is not proper that by him (Sikandar) thy empire (of Irán) should be distressed,
" For the poor man (Sikandar) strives mightily for treasure.

" Send him some charm that he may submit;
" That he may content himself with one (country of) Rúm only.

" A pleasant deceit is better than unpleasant anger;
" It is better to scatter water (to quench malice) than fire (of war).

" Rely not on the force of thy own arm;
" Preserve the weight (the respect) of thy own balance (of dignity).

" Bring him not to such a point of rage that he gather malice;
" The (contemptible) bitter tincture assaults (destroys) the (hard) iron.

" If lionish ferocity fall from (fail) the lion,
" The refractory mule brings low his brain.

" It is proper to hold the world by administration;
" Thence to exalt the standard.

**37** See couplets 32 and 33.
**39** Kazo may refer to Dárá.
**43** See canto xix. couplet 159.

" Bring him forth (cast him down) from the claim of equality;
" If he obtain this rank (of equality) he will exercise sovereignty.

" Every grain that is of equal weight with gold,
" They bring it into reckoning by the scale of gold.

" Many a terrible rending lion—
" That comes to the dust from a thorn (spear)-point.

" When thou exercisest ardent malice with a vile scorpion (Sikandar),
" Consider it not small (contemptible) if thou practice cautiousness.

" Think of that little gnat, sting-possessing,
" That said to the mighty Nimrúd:—Hold thy head in front (lowered in respect, for I shall slay thee)!

" World (-sovereignty) is that one's who in strife
" Put the mark of the man on (esteemed as a *brave* man) any (mean) man.

" The hungered one—when he devours roast meat with the lion,
" Uses haste for the fattest morsels.

46 "Ham-'iyár" signifies—ham-wazn.
Otherwise:—
Preserve thyself and give Sikandar something, and thence raise the standard (of march); for in contest thy reputation is nothing. If thou prevail it is no great matter, for Sikandar's father was thy tributary. If thou suffer defeat, thy want of manliness becomes evident.

47 Thus they say:—This grain is one or two miskáls of gold; or this gold is so many grains. Then the grain and the gold are of one price.

50 Nimrúd (Izdhubar). See " History of Babylonia," by the Reverend A. H. Sayce, p. 55 62; the Bible, Genesis x. 8–12; Ezekiel viii. 14; B.C. 600; the " Five Ancient Monarchies of the East,' by G. Rawlinson.

52 The hungered one who sits down to meat with the lion gathers many fat morsels and takes no care of life. This is Sikandar's state as to thee: be cautious.

"If (although) the wife's son be the stranger (a former husband),
"When he becomes in dress like (his step-father) he becomes his garment-plucker.

"When the (father's) garment befits the son's stature,
"It is not proper again to look for the son's love.

55 "When the grass brings forth its stature loftily,
"From it, is injury to the straight cypress (that lacks moisture drunk by the grass).

"It is improper to pass by (ignore) the advice of the great (the sages);
"It is impossible to fold up (ignore) the leaf of speech (counsel).

"For when time is tried (by warring with Sikandar),
"The counsel of the instructor (myself) will come to thy memory.

"The counsel-accepter, who listened to counsel,
"Brings the key of the door of remedy in his hand."

The king (Dárá), at the advice of that old man (Firáburz) of clear brain,
Trembled at the circumstance of that foot-stumble (Sikandar's coming to Rúm).

If serí be read for shírí, the couplet will mean :—

When men sit down to eat, he who is hungry snatches the fattest morsels from before the sated one and eats them. This is the state of the army of Sikandar and Dárá.

53 When the son becomes equal in stature to his step-father (so that the garments of the son and of the step-father are alike), he takes his garment and puts it on his own person. When the step-son (or son) becomes equal in stature to his father; it is necessary for the father to restrain his own love for him, and to put him far from himself. Otherwise he (the step-son) will be his garment-plucker.

**Since this is the case with a son, what hope is there that it is not proper to view Sikandar with the eye of avoidance?**

But, he extinguished not the hot fire (of rage);
He considered peace as the essence of smallness (meanness).

At the words of the counsellor (Firáburz) he became angry;
Writhed, snake-like, on the surface of the dust:

Expressed a frown on his meeting eye-brow;
Unloosed latent anger from its knot:

Looked at him, as the dragon at the deer,
With such anger that weight (in terror) would fall (depart) from a stone,

Saying:—"In me, what soft iron (languor) hast thou seen,
"That thou hast approved of his (Sikandar's) steel (vigour)?

"Showest thou me the courage of the man of Rúm (Sikandar)?
"Stoppest thou the way of the smith's furnace (Dárá's wrath) with wax (Sikandar)?

"Makest thou the wind stationary with the grass-blade?
"Causest thou steel to fear the willow?

"Eagles in sport, and partridges in battle,—
"The head of the delicate ones (the partridges) comes against the stone (and is shattered).

63 The second line may be:—

With such anger that dignity fell from (left) him.

65 "Bar áwardan" may signify—band kardan (as in the text); or afrokhtan, when the second line will be:—

Bringest thou forth (kindlest thou) the furnace (Dárá's wrath) with wax?

67 They have,—eagles with partridges, sport; partridges with eagles, strife. It is certain that Sikandar is tender of body and I inured to toil.

"Why should I bind my loins (in attendance) in the ranks of such a person,
"When I have many loin-girt ones (attendants) like him (Sikandar)?

"Who knew that this boy of tender years
"Would become so malevolent with those great (in years)?

"In the first cup (of association) he brings trouble before me;
"He puts away my dignity and his own shame (and fearlessly approaches).

"Shall I so guide dishonour to myself,
"That I should (as to) display weakness before the weak?

"If indeed he become drowned in (drenched with) the snake's poison,
"The crocodile (Dárá) will not ask protection from the frog!

"To me, this unmanly one (Sikandar) displays boldness,
"Like the wild ass moving proudly against the fierce lion.

"But his (the ass's) head will come from sleep (awake) at that time
"When the lion shall have eaten roast-meat from his body.

69 Between couplets 69 and 74 copies vary greatly.

72 The first line may be rendered:—

If indeed he (the frog) become drowned in (drenched with) the snake's poison.

For the repelling of poison the frog is useful.

In the second line, if kafash be read for wazagh, we have:—

If the snake be drenched with poison,
The crocodile seeks not safety from his (poison) foam.

In the second line, if kashf be read for wazagh, we have:—

If he (the tortoise) be drenched with snake poison,
The crocodile will not seek protection from the tortoise.

73 "Gurázanda" signifies—khirámán.

"Heavy and hard may be the bird's egg;
"But not like the anvil and the hammer of the black-smiths.

"From the men of Rúm whence arises that power
"By which they may bring forth the bark (of the body) from the salt water (Dárá's army)?

"May cause confusion to the throne of the sun (Dárá)?
"May lust for the place of Jamshíd?

"May bring forth the standard from the plunder of Irán;
"May carry away the throne of Kay Khusrau, and the cup of Jamshíd!

"It is necessary to establish the usage of grandeur of the Kayán kings;
"It is necessary to plant my foot in a manner worthy of myself.

"Whose vile dog is the powerless fox,
"That he should cause injury to reach the raging lion?

"Victuals for foxes are (the leavings) of lions;
"So long as the atmosphere weeps (rains) not, the earth smiles (blossoms) not.

"Thou indeed well knowest that with this (mighty) grandeur
"I experience not distress on account of one Rúmish child.

"On the throne-place of the Kayán kings, the sitter
"I am:—crown on the head; sword-belt on the waist.

"To whom the power that by speech (of war),
"He should seek from me the place of my ancestors?

80 The first line may be rendered:—
Who is the vile dog and who is the powerless fox?
Muslims consider the dog very unclean.

85 "The crown of the Kayán kings also befits the Kayán;
"How may the body (Sikandar) of the men of Rúm creep into this silk (of the Kayán)?

"I will give him (the Rúmish child, Sikandar) to the power of intoxicated (fearless) slaves;
"I will break him with shepherds' sticks (as they chastise a child).

"The lion that exhibits weakness towards the dog,—
"With him, the old ass displays restiveness.

"The eagle that takes flight (in fear) from the gnat
"If falling (disaster) occur to him,—say:—Rise not (in flight)!

"The panther that fears the old fox,—
"His brain will burn with the arrow's (fatal) phrenzy.

90 "To-morrow, thou wilt see how I of elephant-strength
"Will give his head to the hoof of the steed.

"The tribute-bringer, who is weak,—
"How is he equal with one of lofty crown?

"The empty-handed one, who displays (apes) property-possessing,
"Is like the halting one, who makes (attempts) expedition (and falls).

"I, descended from the seed of (King) Bahman, and the backbone of Kay—
"How shall I fear the man of Rúm of sluggish foot?

"Of the brazen body—the armour of Isfandiyár,
"I am a token on his golden throne.

85 Compare sazídan with—rást shudan barchíze, in couplet 54; and darkhurd-i-chíze búdan, in couplet 106.

88 "Bar ma khez" signifies—an imprecation; khufta básh; parwáz ma kun.

89 "Tez" should be read for tír, an arrow.

94 Isfandiyár—whose body was invulnerable by virtue of an amulet given him by Zartusht—was the son of Gushtasp (Darius Hystaspis, B.C. 521).

"If he should return to his former way (of giving tribute),
"The illumined day will not become dark for him.

"But, if he bring the bark (of his body) to my sea (of troops),
"He will behold a head (his own) fallen at my feet.

"I will give him an answer, in bitterness, like the salt sea;
"I will take him from the dust (and) give him to the water (to drown).

"I will shed the water (of honour) of that obstinate cloud (Sikandar), in such a way
"That he will not again bring his hand against the sun (Dárá).

"When the striver is a (mere) villager,
"The destroying (of him) is better than the applying of the preserving substance.

"Better that the ass should have the pack-saddle than the gold-saddle;
"So that he may carry easily the chattels of the ass-owner.

"I have made that prey (Sikandar) lofty of head,
"I will bring back his neck into the noose.

"O withered, year-devoured brain! do thou
"Turn away from insolence to Khusraus.

95 Isfandiyár (Xerxes, B.C. 486) was the son of Gushtasp (Darius Hystaspis, B.C. 519). By virtue of an amulet fastened on his arm by Zoroaster, neither sword nor arrow could injure his body. Hence he was called—"Rú,in tan," brazen of body. See Malcolm's "History of Persia," and Mirkhond's "History of the Early Kings of Persia" (translated by Shea), pp. 283–330.

98 "Abr-i-'ásí" signifies—a (rebellious) cloud that brings its (hand of) shade against the sun and conceals it.

"Dast bar aftáb áwardan" signifies—displaying superiority over the sun and concealing it.

"It is not fit—to exercise this activity (of insolence);
"To cast a noose about a mountain (to snatch it from its base).

"To lift up a lump in the desert,
"To teach the sky the art of government.

"Save to the extent of thy own power,—stretch not forth thy foot (of speech);
"For the place of every jewel (of speech) is apparent.

"The coat that fits not thy stature
"Is verily stolen property.

"The languor of old age takes thee from thy footing;
"Thy becoming old takes judgment from thy head.

"When the old man becomes vexed (bent) as to his back,
"Best,—that he take in his hand the staff (of submissiveness) rather than the spear (of fierceness).

"Of old age, the mark is the stumbling foot (sin);
"Forgetfulness of the work (of the kingly assembly) comes to the brain.

"Of old men two things are possessed of suitableness;
"One, being in the tomb; the other, in prayer.

"To young men, war-tried,—the world
"Let go; drag down thy old foot (sit down; choose retirement).

"How can the powerless body practise horsemanship?
"What aid can broken weapons give?

103 "Kamand ba koh andákhtan" signifies—sá'í be fá,ida kardan, to strive fruitlessly; for no one can with a noose move a mountain from its place.

"Chábuk" signifies—shá,ista; bar justa.

104 The sky is the guardian of the world.

110 "Sitúdan" signifies— makbarat (pl. makábir), a mark set up by fire-worshippers in token of the dead.

"The soldier that is young (is) better than that old man,
"Who, when the sword and arrow arrive, makes supplication.

"In season, it is proper to utter one's words;
"Since, out of season, the pomegranate-tree brings not forth fruit.

"The cock that utters a crow out of season,
"His head, early in the morning, it is proper to cut off.

"Practise tongue-holding (from foolish speech) that, in the end, thou mayst bring thy head to safety.
"Best,—the tongue dry (silent), or the throat-place wet (bloody)?

"That tongueless head (the dumb animal), that is wet with the blood (of the knife of slaughter),
"Is better than the tongue (of man) that is limitless (in foolish speech).

"Keep the tongue within thy own palate,
"Express not the breath save at its own proper time.

"Best is the tongue that exercises (the power of) keeping itself within the jaws;
"When its time arrives, it exercises the power (of speech and attains its object).

"The tongue (needle) of the balance that is of *straight* name
"Is on that account that it departs not from the jaws of the balance.

119 "Kám-dárí" may signify —the preserving of intention. That is—the tongue awaits the time of uttering its purpose and indulges not in foolish speech.

120 They call the needle of the balance,—rást, *straight*, when vertical; kaj, *oblique*, when inclined.

"When it (the balance-needle) advances one pace out of its jaws,
"It becomes head-lowered (despicable), in every direction that it moves.

"Many words that are fit to be hidden
"It is proper to unfold in another tongue (so that every-one may not understand).

"A person who, in speaking, is hard-striving (violent),
"(His speech) comes not to the hearer's ear.

"Best,—that with lord of the crown and the throne,—speech
"Weighed (soft) they should utter, hard, they should not utter."

125 When in this way the king (Dárá) displayed much severity,
That old man (Firáburz) became penitent, and became apology-desiring.

Many are the dangers in the service of kings;
For no one has relationship to the king.

In favour, they give treasuries;
In anger, they split the chests (of men).

When with anger they enkindle the face,
They use not pity towards their own son.

Verily,—connection with them is fire.
—It is pleasant to look upon the fire from afar.

130 Advice is agreeable to the king,
If he make the path (of its coming, the heart) void of pride.

122 "Ba zabán-i-dígar" signifies—(it is proper to express it) by a phrase not susceptible of criticism.

125 Couplets 125–132 are uttered by Nizámí.

Counselling with the lord of force (the king in wrath)
Is like seed scattered on the unfruitful soil.—

When that advice-offerer (Firáburz) knew
That by his advice the monarch had become angry,

He laid the basis of speech of another kind;
With sweet flattery he extolled the king,

Saying:—"Verily, thou art the possessor (the king) of Time!
"The enemy, what is he? for thou (only) art the possessor.

135 "Who is Sikandar that he should gather an army;
"Should take the cup (of sovereignty) from the possessor of empire?

"For thee the sky has stitched this cap (of sovereignty);
"The star (of fortune) has kindled thy lamp (of life).

"A clod of earth which fights with the mountain,
"From it, one can, with a single stone, bring forth the dust (of destruction).

"For much time (two or three months), the pumpkin-tree
"Makes claim to equality with the plane-tree.

"When (being of full age) it becomes sated with the small water-wheel of the vine,
"It comes down (to the earth),—the cord bound about its neck.

138 Couplets 138 and 139 form a ḳit'a band.

They plant the pumpkin (of short life) near to the plane-tree (of long life, a thousand years).

The pumpkin represents Sikandar's youth (twenty-four years of age); and the plane-tree Dárá's age (forty-eight years).

139 When the pumpkin, becoming sated of the water of the water-wheel, reaches the top of the plane-tree and finds no support for ascending further, it first hangs head downwards from the tree-top with the cord of its own stem about its neck; and secondly, when the cord of vegetable matter rots, it falls to the earth and becomes despicable.

This is Sikandar's state.

140 " He (Sikandar) is the pumpkin-tree, neck-exalted ;
" The rope (of exaltation) made of a (mere) grass-blade.

" The rope quickly rots, for it is grass ;
" His (Sikandar's) bucket will, next time, fall into the well (of calamity).

" When the sun brings his torch into the garden (of the world),
" The lamp dies as a moth before him.

" The lame fox at the time of contest,—
" How will he plant his foot against the panther?

" Place on one side the frown (of anger) from thy eye-brow;
" Because, for the bow, the knot at the notch (the bow-horn),—best.

145 " Perform the administration of the world with deliberation ;
" For haste, in action, is of no use.

" If, in haste, thou hadst not enkindled the lamp,
" Thou wouldst have scorched neither thyself nor the moth.

" The leaven has come, and the fire (is) within the oven ;
" From the bread to the mouth the path is not long.

" Patience brings the key of difficulties ;
" No one saw the patient one regretful.

" Well, it is not to play chess badly :
" To urge the steed (the knight) in gallop against the elephant (the bishop).

147 When the leaven is ready and the oven full of fire there is no delay in preparing bread. Even so, when Sikandar is ready for battle, there is no need of haste ; he himself will come into thy power.

"Many a musical instrument—that from (enduring) the plectrum (of the beginner) broke,
"In order that the playing of a single instrument might come (truly) to hand.

"Thou art the king! I estimate thy dignity, greater (than that of other kings);
"How may I reckon thee in comparison with others?"

In (paying) reverence to Dárá, the world-experienced one (Firáburz)
Mentioned many matters of this sort.

The world-possessor, Dárá, of perturbed brain,
Became not soft of heart (deliberate) by these pleasant words.

In that fierceness in fire-kindling,
By which (Dárá's) train of speech wished to consume (in confusion),

He ordered that the court-scribe should come;
Should bring into use musk (ink) on silk (smooth paper).

The scribe, the writer came like the bird;
Wrote whatever Dárá mentioned to him;

Made the reed to move to the black stone (the ink-pot);
Took away the reputation of (the painters) Mání and Arzhang:

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150 "Rúd" relates to the instrument (sáz), not to the wire (tár). If rúd meant tár, the verb gusistan, or gusilídan, instead of shikastan, would be used.

Since the simple action of playing a stringed instrument is not hastily acquired,—how may victory in battle (that is a great matter) come with haste to the hand? It is proper to act with deliberation.

151 What dependence has thy exalted rank on that of Sikandar?

"Maghz-i-sukhan sokhtan" signifies—be intizámí sukhan guftan.

In anger words issue not, according to one's desire, from the tongue.

They wrap fresh musk in silk so that its fragrance is slowly diffused.

157 In the reign of Sháhpúr I. (A.D. 240) appeared a Persian painter named Mání, who called himself the Paraclete, or Comforter, promised

Wrote a letter of beautiful form,—
In beauty, in the fashion of the garden of paradise.

The words (contents of that letter) more steel (harder) than the sword;
The tongue (purport) of harder basis than the word.—

When the delightful epistle was completed,
On it the royal seal was impressed.

The arriver of kings' letters
Came running from Dárá to Sikandar:

He gave the letter to him. When he opened the seal
The scribe came, and began to read.

O cup-bearer! give that cup of Jamshíd,
The resplendent sun (in) the dark night,

The wine, from the splendour of which the night of crow (dark)-face
Makes the stars cornelian (luminous) on the firmament.

Come, cup-bearer! bring that water of immortality;
Bring the wine of soul-ease to my soul.

by Jesus Christ, and gained many converts, even among the Christian patriarchs and bishops. Forced by Sháhpúr to fly from Persia, he went into Turkistán, and did not return till the reign of Bahrám, son of Hurmuz (Hormazd, A.D. 273), who put him and nearly all his followers to death.

The skin of the impostor was stripped off the body and hung up at the gate of the city of Sháhpúr, near Kazerún, in Fárs.

While in Turkistán he drew a number of singular figures and put them into a book called the "Artang," which he said he had received from the angels in Heaven, where, during his exile (he declared) he had been.

"Arzhang," or "artang," signifies—Mání's picture-gallery; and also the name of a painter, unequalled in skill, from Chín.

161 The student should note the force of rasánanda.

163 It is believed that couplets 163 to the end should be omitted.

Give wine that imparts deliciousness to my soul;
And, if I remain not (die),—it will point me out.

# CANTO XXVII.

## DARA'S LETTER TO SIKANDAR, THREATENING AND REBUKING.

1 In the name of the great God, the justice-dispenser,
Who gave us a share of all His knowledge:

The Lord, the victual-giver, the hand-seizer,
For the protection-seeker is no help of His door:

The enkindler of the gleaming constellation;
The illuminator of man from the dark dust:

Powerful and wise in every existence;
The sin-forgiver of much fit to be forgiven (much sin).

5 From Him, every moment, comes strength to the soul;
Another form of decoration (of genius) to the wise:

Before this one,—He brings distress, in such a way
That he beholds not (even) a loaf of bread in his store.

Into that one's hand,—He casts the mountain of treasure,—
The mountain-weigher (God) gives things unweighed.

Neither committed sin that one who suffered sorrow;
Nor strove that one who found treasure.

Whatever He pleases, He does; over Him is no command:
For life-giving and slaying are to Him—one.

10 It is not possible to turn one's head from His order;
Save Him,—how can one find a ruler?

The blessing of God be on that slave
Who to every castaway (powerless one) is as a castaway (a
(humble one).

What profit is there (in being humble) when this tribe (of
castaways) truth not recognizing,
Measures praise (kindness) with curse (baseness)?

In the place where the enemy is bloody,
To exhibit gentleness is weakness.

That savage lion (Rustam) expressed a true saying,
Namely:—"With inferiors, be not inferior."

O child!—thou, immature and crude of judgment,
Strike not the fist on the lion (Dárá), war-tried.

In strife with me, thy ally, where?
Thy army, where? and thy army-holder, where?

Thou art like the (powerless) scorpion; (yet) thou adoptest
snakishness (maliciousness),
Since thou seekest battle with the dragon (the bloody
Dárá).

12 "Afrín" signifies—nekoi kardan.
"Nafrín" signifies—badí rasánídan.
Displaying humility to inferiors, although deserving of God's mercy, is not profitable. For this tribe of inferiors take goodness (the mark of humility) for badness.
Whoever shows kindness, they say:—This is an enemy conquered before us—now let us slay him.

13 "Khání" may signify—lá,iḳ-i-kushtan.

14 The sages have said:—Exercise not such excess in humbleness as may appear abjectness and despicableness in men's eyes; for excess of humility (a token of pride) they have forbidden.
Displaying humility to that dependant who, at the time of humility, is ill-wishing and bloody is not good.
The savage lion may signify—'Alí Murtaẓạ.

17 This may be rendered:—
Since thou art the scorpion, snake-nature adopting (on thy part is
like this—)
That thou shouldst seek contest with the dragon.

If thou abandon this nature of the snakes,—(well);
If not—I and the sword, (both) like the dragon, (are ready).

With the sharp sword, I will give thee such punishment,
That thou shalt seek either death or flight from me.

By the flashing fire, by the book, Usta, and (its explanation), Zand;
By the shining sun, by the high heavens;

By God, whose enemy is Ahriman;
By Zardusht, who is the enemy of Ahriman—

(I swear) that I will leave trace neither of Rúm, nor of the people of Rúm;
I will become fire-scatterer on (destroy) the head of both.

From the dust of the army I bring into Rúm,—
I will make the fountain of the resplendent sun dark to thee.

From the man of Rúm (Sikandar) and his army,—what issues?
With the hoof of war-steeds I will take his country.

I have assumed—thou bringest all the iron (steel-clad warriors, sword-possessing) from Rúm.
In our fire-place, whether iron or wax, what matter?

If thou bring armour and helmet in ass-loads,
Where are thy means of (resisting) a single willow-leaf arrow of mine.

20 When Nímrúd threw Abraham into the fire he recited the Usta (Avastá abastá). See Sale's "Ḳurán," chapter xxi.

22 "Mándan" here signifies—guzáshtan.

Perhaps the arrows of my warriors of Yaghmá,
Thou hast not experienced that thou art fierce for strife with me.

Where is thy head (thou hast it not), which thou mayst present to Dárá?
If thou display humility before Dárá,—well.

O ruler of the men of Rum! for thee it is necessary
That thou shouldst, slave-like, bind thy loins in service:

30 Shouldst break the bow, shouldst shred the feathers from the arrow;
Shouldst fold up the chain-armour in a silken cloth.

Otherwise I will give thy ear such a twist,
That thou mayst know that thou art nothing, and less than nothing!

Beware of my anger—liver-raging;
Be not safe on account of my carelessness (in not seizing thee before).

Beware! Look not (with contempt) at the sleeping hare (Dárá);
For just so much as it sleeps it runs at the time of action.

28 "Sar-bakhsh" signifies—hissa,e kalán.
"Dárá" is here used in the sense of—waz'-i-mazhar-i-mauza'-i-mizmar, establishing the stage of the occurrence of battle.
The first line may be:—
Where is thy resource (of war) that especially thou makest war with Dárá?

32 "Khwáb-i-khar-gosh" signifies—khwáb-i-ghaflat; khwáb-i-girán; khwáb-i-az fareb.
It describes great carelessness that makes man like the sleeping hare, void of fear of the enemy.
When the hare, through fear, creeps into its form, it causes its ears to fall down over its closed eyes, and says:—"None can behold me!"

Behold, how the lion of the sphere (the sun) seized the world,
As it seized the hare (the constellation of Cancer) together with the moon of the sphere.

35 O one of raw nature! with thee I can
Display ripeness of judgment; (and) become peace-seeker.

But (in regard to peace-making) this proverb is true:—that the king,—
If at the time of contempt (weakness before the enemy) he fall into the well (and die)—it is well.

Give the tribute; take away from us malice;
Draw not the pen upon (efface not) the ancient usage (of tribute sending).

It is not proper, every year, to stitch fur garments (to live at ease);
It is proper, once, to sell silk and cotton (to suffer hardship).

Make not a breach in our ancient Kayán family;
Thou art in the breach (of destruction); exercise not boldness.

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34 "Shír-i-gardún" signifies—the constellation of Leo, the sun's mansion.

"Khar-gosh," in the Rúmish tongue, signifies—the constellation of Cancer, the moon's mansion.

The couplet means:—

Even so will I seize thee and thy house (the country of Rúm).

The couplet may be rendered.—

Behold how seized the world—the lion of the sphere (the sun),
That chose (the sleep of) carelessness with (as regards) the moon of the sphere.

In the day the sun allows no interference (on the part of the moon or the stars) with its splendour. It is said "to seize the world."

At night the sun allows the moon and the stars to shine. It is then said—"to be careless regarding them."

38 If the whole year one stitches fur garments and sells silk and cotton thread,—one will, in the hot season, suffer. Don't act in this way.

39 Otherwise:—

Make not a breach in *thy* ancient family;
Thou art in the place (of despicableness); exercise not boldness.

Bring me not to that (point of rage),—that I should move from (my) place;
The gnat's wing has no standing (power) with the elephant's foot.

Be happy in the country (of Rúm), God-given;
Make not the scratching (of avarice) with (us) lions of iron claw.

A crow heard (from the birds) about the proud gait of the partridge;
He forgot his own (manner of) walking (and learned not the gait).

Prepare the assembly (of council of thy chiefs); for the stars (of thy fortune) have descended (to adversity);
The angel (of death) has opened the door (of calamity) of the sky (over thy head).

I know not—the crown of Kay Khusrau,
From whose head it will take freshness (of renown).

For whom Time will display concordance;
With whose life the star (of Fortune) will sport.

On account of the dust of injury which thou castest against the sky (myself),
Thou castest destruction upon thy own head and eyes.

I am chief; other chiefs—my hand and foot:
Why is it necessary to shatter thy own head?

41 If talásh be read for tarásh, we have:—

With iron claw seek not lions.

46 Since thou hast made a design against me, lofty as the sky,—thou hast cast dust upon the sky, an act that is the cause of ruin to thy own head and eyes.

47 Thou (Sikandar) art a limb of the limbs of this kingdom of which I am supreme. Hence, it may be said that thou breakest thy own head.

Thou strikest the blow at thy own limbs;
Thou rudely aimest the axe at thy own foot.

Youthful pride brings thee to that (indeed)
That thy neck will be scratched with my sword.

My opposition made low not only thee;
Many the warriors that it has shattered.

Of the monarchs of Persia—me befits
The throne of Kay Ká,us, and the crown of Jamshíd.

In hardship (the rain of sword and arrow)-enduring, I am hard as iron;
Since I am of the back-bone of the kings of brazen body (Bahman and Isfandiyár).

How may that old wolf (Dárá) fear the rain (of calamity),
When he puts on the fur coat (of adversity) in place of the silk (of prosperity)?

From the holder (of fortune), one cannot take fortune;
It is not possible to buy diadem and throne.

If (when) Isfandiyár (of brazen body) took his chattels from the world (died)
He entrusted his written pedigree to (King) Bahman:

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48 "Tesha bar pá,e khud zadan" is a proverb uttered when a person strenuously desires his own ill.

53 "Gurg-i-pír" is the old wolf experienced in the adversity of Time.

"Gurg-i-bárán dída" signifies—one who has experienced "the wolf of rain," the heat and cold, the smiles and frowns of fortune

It is said—that wolves greatly fear rain; indeed, to such a degree that they consider the falling of a single drop of rain upon the body the cause of destruction. In the rainy season they get themselves into the caves of mountains.

Dárá here alludes to himself, who had witnessed many great battles.

55 Of Gushtasp (Darius Hytaspis) Isfandiyár (Xerxes, B.C. 486) was the son, and Bahman (Artaxerxes Longimanus, B.C. 465) the grandson.

The empire fell not to a stranger.

And if (when) Bahman passed from sovereignty (died),
World-sovereignty fell to me,—

Save me,—who, at the time of battle, has
The heart (courage) of Bahman, and the strength of Isfandiyár?

The arm of Bahman comes to me,
Who am Isfandiyár of brazen body!

I am one of distinguished race; others, inferior (without lineage);
Who can bring disaster to the descent of the Kayán kings?

Thou art mistaken in the estimate of thyself;
For thou hast not measured (essayed) the arm of Bahman (that I possess).

I am the lord of territory by (right of) my own lineage;
Be not rebellious towards thy own lord.

Be now penitent, since when the work (of battle) passes (from the hand),
Penitence is at that time of no avail.

Display not insolence, though thou art bold;
Place not rudely thy foot in the lion's jaw:

Abandon harshness; incline to gentleness;
Take (move) me not from my place, that thou mayst remain in thy place.

(In return) for severity (on thy part),—I will take thy country in rapine;
For entreaty,—I will give thee another country.

From being possessed of majesty,—I am that ponderous mountain;
For I possess an unknown tardiness in motion.

63 "Kám-i-shír" may signify—a swelling sea in which a ship founders.
66 "Ábista" signifies—what one is not acquainted with; good; much. They say:—Fulán kas áhista gurekht.

If the array of the army become my enemy,
If it be the mountain of iron,—I will shatter it.

Move me not, so that thy land may move not;
This, verily, I say to the; this, verily, I repeat.

When the reader of the letter of the monarch (Dárá)
Finished the letter, picture-like (with varied phrases and dread significations),

70 Sikandar ordered that he (the secretary) should use despatch;
Should write an answer suitable to that written.

The secretary, the pen-striker, took up the pen;
He illumined the whole of the letter with the treasure and jewels (of eloquence):

Wrote an answer so precious
That the lofty sky kissed his hands (in thanks).

When the letter, heart-cherishing, was sealed,—
He gave it to the arriver (Dárá's messenger) that he might take it back.

(Dárá's) secretary came and opened the letter;
He opened a hundred treasures of jewels (of subtleties) as to each point.

75 From beginning to end he read out the letter;
Adorned, speech within speech, like pearls.

Come, cup-bearer!—for the repelling of headache (carelessness of God),
Bring the remedy for the heart of the sorrowful.

68 In moving the mountain the earth trembles.
71 "Dar giriftan." See canto xxxviii. couplet 19.
73 Observe the force of—rasánanda.

By that wine, by which I show gladness,
I will renew youth, although I am old.

77 In some copies:—
Give me the wine (of senselessness), that I may display intoxication;
That with that water (wine) I may practise fire-worshipping (evoke love to God).

# CANTO XXVIII.

## SIKANDAR'S WRITTEN REPLY TO DARA.

1 The name of the pure world-possessor (God, is) the superscription (of this letter);
The up-lifter (producer) of that sprouting from the dust;

The giver of loftiness to the lofty sky;
The opener of the eye of the wise:

The world-creator, but independent of the world;
The remedy-deviser, at the time of helplessness.—

He adorned earth's surface with man;
He made it (the earth) loin-girt (firm) with the revolving sky.

5 The Lord without dependence on service (of anyone);
In him, neither collectedness nor dispersedness:

4 The sky, by virtue of its intrinsic qualities and by its revolution, draws the earth to itself.

5 Immediately before couplet 5, in some copies, the following couplet occurs:—
The scabbard of the earth with sword-water (lustre),
He illumined, like the fountain of the sun.

"Be nisbat" signifies—a lord absolutely without the existence of slaves and creatures; not like the lords of the world, who, without slaves, are not lords, just as a man without the son's existence is not a father.

A one who is unlike everyone (of created things):
Every existing thing (terrestrial or celestial) is alike from
His kingdom.

By whatever thou takest reckoning,—the proof (of His
existence), strong;
Free of need of whatever thou mayst use.

For me and thee,—is first necessary, capital (resource),
So that by it we may truly do a thing.

Whatever He created is not by means (material);
For comprehending it (the circumstance of creation), power
is not Reason's.

Wisdom is the pupil of His instruction;
The heart is of (the number of) those bearing the mark of
submission to Him.

Full of His wisdom and command has become—the world,
Conspicuous as to command, hidden as to wisdom.

In this void plain (of the earth) for their souls—
The coming from Him, and also the returning (in death) to
Him.

The illumination of the heart and the eye is from Him;
Sovereignty—mine and thine,—is from Him.

Help (avoidance) of His command is none's;
He is God; we,—slaves, order-accepting.

If He make me crown-possessor in this world,
It is not wonderful, on the part of the liberality of the
Omnipotent.

O world-possessor of victorious fortune! Thou, also,
Broughtest not forth the crown and throne from thy
mother.

12. Before the descending of man's soul the earth was void.

God gave thee this superiority (in treasure and in army) that is thine;
Be not arrogant with the god-given.

Perform thanks to God,—for on the ungrateful,
The man, truth-knowing, utters not praise.

In sensibleness, or in senselessness,— be not
Forgetfulness of His command to any.

If the Lord give me aid,—
If He also give me sovereignty,—it is not wonderful.

I am able—to display arrogance;
To sport with the sword with the lion (Dárá).

With the sword, I will seize the diadem and the throne;
With this dragon (sword), I will seize the moon (Dárá).

From the history of Jamshíd the king, readest thou not,
How that (mean) dragon (the sword of the men of Zuhhák) swallowed the (great) moon (Jamshíd)?

To that man of dragon-form (Zuhhák),—Firídún,
What he also did by his dragon-power.

22 When the dragon of the sky meets the moon, the moon is eclipsed.

The moon may signify—Dárá; the diadem bejewelled like the moon; all the regions of the world over which the moon shines.

23 The dragon signifies—the sword of the men of Zuhhák, who, pursuing Jamshíd into the mountainous country, there slew him.

Jamshíd is likened to the moon, because he was born with a resplendent face. Thus, the name Jamshíd is compounded of—jam, a great sultan, and shaid, a shiner.

Zuhhák slew Bahman. Now Bahman signifies the month (máh) of January; but máh signifies—the moon, as well as month.

24 Zuhhák is likened to a dragon on account of the snakes on his shoulder.

In the first line, if azhdahá pára be read, it will signify—dragon-born.

Firídún slew Zuhhák.

25 By the holder of the sky and the earth (God),
From whom that very (sky) and this very (earth) have (their) foundations :

By that God with whom whosoever is unacquainted,
The way of wisdom is not to that unwise one.

By the path (of Islám) of our ancient forefathers (Ibráhím, Isḥák),
Who were prophets of our religion :

By the books of Ibráhím, God-recognizing,
For which religion I offer thanks to God :—

(I swear) that if I obtain power over the men of Irán (fire-worshipping),
I will take the religion of Zartusht from (their) midst :

30 Will leave neither fire nor fire-temple ;
By my hand, the fire (and fire-temple) shall be fire-consumed.

Such a pure usage and true path (the destroying the marks of infidelity)
Is our way and the usage of our forefathers.

On this musk (of usage), one cannot scatter rubbish (to conceal it) ;
For the pleasant smell of the musk remains not hidden.

The date from the lofty date-tree is for that one,
Who causes injury to reach the date on the date-tree.

In the garden, the long neck (superiority) is to that one,
That gives perfume and colour, heart-delighting.

35 Of wild asses, that ass is head-exalting
Whose is superiority in masculine qualities.

25 The second line may be rendered :—
From whom that one and this one (of mankind) have their power.

33 In some copies, kammand, a noose, occurs instead of gazand, injury.

Of lions, verily more blood-shedding is the lion,
Whose teeth and claws are sharper.

Two lions are hungry; but one leg of the wild ass;
The roast meat is for that one to whom is power.

Two elephants (are) trunk-intertwining (in strife);
Of the two, one will take away the standard (of victory).

Thou art man, and I (am) man. At battle-time,
Man appears conspicuous from man by manliness.

I turn the rein (in feebleness) from the path (of the world) at that time
When I either lay down my head (in death), or take up the crown.

Thou thoughtest,—In the world is none (but thyself);
World-possessor only thou art, and that is all.

Beneath (in the shade of) every leaf (of the trees) is the hastener (after sovereignty);
At every stage (of his desire) is the path-finder.

With a deadly snake like me, display not deceit;
Display contest, display not sorcery.

Out of my kingdom,—my fief, thou givest;
(As if) out of Yaman,—the assignment of Canopus thou should give.

It is not proper to give to the buffalo cheese-water,
In which it may find a drop of its own blood.

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43 "Muhra-bází" signifies—ḥíla-garí va fareb, a game in which they deceive the enemy.

44 "Iḳṭá'" signifies—suyur ghal a fief; land revenue; it is equivalent to já-gír in Hindústán.

The star Canopus is supposed to appertain to Yaman, where (on account of the elevation of the land) it shines with great brilliancy. Sikandar asks:—Why givest thou Canopus (already belonging to Yaman) to Yaman?

Beyond this, express not the boast of arrogance;
For, in essence, thou art dust (man); thou art not of fire (demon).

Repose; let go violence from thy hand;
For the diamond sustains injury from time.

That cup of wine (the requisites of feasting) which thou hast in thy grasp,
Keep; and strive not with the hard stone (glass-shattering).

A world so full of the white naphtha (of calamity)—
Preserve the willow (of ease) from the deluge of the fire (of Rúm)!

50 In ease pass thy pleasure;
With the world-seeker's island (the small territory of Greece)—what business (thine)?

Bring down a prey weaker than me;
For fatness (softness) springs not from the lion's (Sikandar's) loins.

This one (Dárá, or his ancestors) gave a garden (the small territory of Greece) to an indigent one (Sikandar);
That (the indigent) one gave not back (even) a cluster of grapes (tribute) from his (Dárá's) garden.

47 "**Arzíz**" signifies—arzír; raṣáṣ, tin or lead.
"**Raṣáṣ-i-abyaz**" signifies—white tin.
"**Raṣáṣ-i-aswad**" signifies—black tin, lead.
Notwithstanding the diamond's hardness, they pierce it with tin.
It often happens that the strong one is vexed to death by the weak one.

48 The first line hints at Dárá's love of drinking ('ayyáshí).

49 Naphtha white in colour is the best. The willow when young readily burns.

50 Greece (a small country compared with Irán) is regarded as an island (limited in extent).
The territory about Moṣul, between the Tigris and the Euphrates, is called—El Jazíra, a place in which the body finds increase of power, and of which the very dust is perfumed.

Why is it necessary to hang to a bough,
From which one cannot scatter fruit?

The king's desire will be accomplished at that time
When it is possible to establish a bridge over the ocean.

Why is it necessary to set pride in array,
To present a request out of its own place?

Like Bahman, youthfulness prevails over thee,
That a great fierce dragon (Sikandar) should injure thee.

The demon strikes at thy path (to lead thee astray) like Isfandiyár,
That thou comest to battle with Rusta[illegible] (Sikandar).

When Sulaimán associ[illegible] with [illegible]lem[illegible],
He loses the ring (of sovereignty [illegible]m his finger.

Fear the ill-doing of Time;
For it has ruined the work of many like thee.

That reckoning (of assaulting Sikandar) that with thyself thou castedst up
Is not so,—thou wrongly playedst the game.

Draw back the rein from (abandon) this crude desire (of subduing Sikandar),
For no one brings the Símurgh into the snare.

Thou art not more man-devouring than the Zangí;
Thou art not more man-injuring than the Barbarí (the Moor).

At the time of malice-spreading behold,—
How much blood I expelled from Zangí and Barbarí!

57 Rustam slew Isfandiyár (Xerxes, B.C. 486), led astray by the demon; a dragon devoured Bahman (Ardashír Daráz-dast, or Artaxerxes Longimanus, B.C. 465).

58 See Sale's Ḳurán, chapter XXXVII.

59 See Clarke's translation of the Bustán, p. 256.

Exercise courtesy; turn back from malice-brooding;
For man is not injured by the good man.

66 I first bound not my loins for this malice;
Thou castedst off the cover from the snake-basket:

Preparedst an army for my blood-shedding;
Hastenedst towards me, assault-making.

For that reason that,—thou perturbest my place;
Takest from me the country of my forefathers;

For me also it is necessary to rise;
To bind the loins [illegible] to array the army;

To urge the [illegible] the bottomless sea (of the eastern [illegible] pearl).
To open [illegible] sword a sea of blood!

70 If thou be wise I am not [illegible]:
I am, to the same degree, sensible; to the same degree, wise.

If fortune cast splendour upon thy work (of sovereignty),
I also am not far from prosperousness.

If the world gave a work to thy hand,
In this matter a great power is also mine.

For thee the crown (is) helper; for me, the sword, ally;
I am sword-striker, if thou be throne-possessor.

If thou display sword-play, I will put on the mail-armour;
If thou display peace-making, I will fasten my girdle (in attendance).

75 Rely not—on thy masnad and throne;
Because for every throne (-possessor), is a bier.

64 "Nayazárad" here signifies -azurda shavad.
66 The second line means—thou excitest strife.
75 Observe the play on—takht, a throne, and takhta, a bier.
For every kingdom, is decline; for every country, a passing away; and for every king, death.

Regard not the mountain's mass, stone-established (firm);
Say not:—"How may disaster reach the mountain?"

When at battle-time the earth quakes,
It brings forth with ease the dust (of destruction) from the mountain.

When the time of an empire comes to an end,
The seeker's hand easily reaches it.

How is the (work of the) world not straitened—
Myself and thyself in battle come?

80 As to thee,—mine is no desire, save this,
That in one balance two weights are not proper.

Weigh me not with a weight equal to thyself;
For Bahman, by the dragon, came to sorrow.

If in reply thou establish my respect and honour (and seek peace),
I will, like the mountain, cast the stone of myself into the water (I will keep firm as to peace).

In whatever way thou displayest hot or cold,
I am the accepter of concord (the hot), or of war (the cold).

76 "Sang-bast"—see canto xxxi. couplet 11.

77 Otherwise:—

When earthquake attacks the mountain, it takes with ease the dust (of destruction) from the mountain.

79 "Maní va tú,í" signifies—sarkashí va mukhálifat.

80 In one country two kings cannot be contained.

The word "man" may signify the hole in the scale-beam through which they pass the suspending cord.

In one balance two tongue-holes are not proper.

83 Couplet 81 relates to war; this, to peace.

"Sang dar áb afgandan" signifies—to be firm,—as the root of the mountain Káf is in the water, and thereby firmly established.

Come: what hast thou of the sword (of war), or of the cup
(of peace)?
For in those two I have a perfect power.

When the world-possessor (Dárá) heard this letter,
His brain began to boil with rage.

He sent (a messenger), and sought haste for war:
In this matter, Sikandar (also) was not slothful.

He (Sikandar) collected near (to Dárá) the army for
contest.
Each (army) arrayed with war-weapons.

When Dárá obtained news that that dragon (Sikandar)
Wished not to abandon the pursuit of the lion (Dárá),

He moved—the moving possessed of majesty,
Like mountain-forms from earthquake.

Army arrived opposite to army;
Time opened wide the door of rage.

The land of the island—which is Mosul,—
Is a pleasant place of ease and a delightful spot.

In that land was the battle-field of the two Khusraus,
From fear of whom the mountains were a-quaking.

If now they seek for (a relic) of these two Khusraus,
It is possible to find the warrior-bone in the soil (of
Mosul).

Come, cup-bearer! take off the fastening from the wine (of
senselessness);
Measure out (the wine), the measuring of the wind,—how
long?

91 See couplet 50.
94 "Bád paimúdan," wind-measuring, signifies—doing a useless act.

95 Make me intoxicated with the wine of the special cup (of Divine love);
I may perhaps obtain release from this tavern (of corporeal affections).

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# CANTO XXIX.

## DARA'S FIGHTING WITH SIKANDAR AT MOSUL.

[The Battle of (Yaugamela 20 miles S.W. of) Arbela (Arbil), fought 1st October, B.C. 331.]

1 The proud moving (revolving) of the azure sphere;
Verily, the revolving of the moon and the sun around (the world).

Think not that it (the revolving) is for pastime's sake;
(That) such a pavilion (the sky) is for nothing.

In this pavilion (of the sky surrounding the earth), no thread (of the sky's revolution) is useless;
The end of the thread (of the sky's revolution, *i.e.* to-morrow) is not evident to us.

Neither gives one the chamberlain admittance within this screen;
Nor uplifts he this screen from earth's surface.

1 "Gard bar gashtan" signifies—gard á gard-i-'álim gardídan.
"Rishta" signifies the sky's revolution, on which the seasons depend.
In "Notices of Persian Poets," by Sir Gore Ouseley, 1846, p. 38, this passage has been mistranslated, thus:—
The graceful motion of the cerulean sphere,
With its orbits, the stars, and moon, and sun,
Think not that *they* have been made for idle sport,
Or that this fair curtain (the canopy of heaven) has been formed in vain.

3 In some copies couplets 4 and 5 are omitted.

5 Neither can one turn the head from this thread (of the sky's revolution);
Nor can one find the end of the thread.

Who knows what will arrive (chance) to-morrow,—
Who will become hidden from the eye (in the grave)?

Whom dead, they will place out of the house at the door?
On whose head, they will plant the crown of fortune?

The relater of the good and the bad of the dust (of the world)
Gave information of those pure (perfect) kings (Sikandar and Dárá),

Saying:—When in the morning the King of China (the sun) exercised justice,
And the bride of Paradise (morning) gave the pearl (the star) for the dínar (the sun),

10 The (two) armies arrived at the place of the battle-field;
Formed two circles, like the mountain Káf:

Strewed crows' feet in the path of contest;
The chiefs stirred up shouting.

Advanced guard against advanced guard in every direction in haste;
Neither ease in the heart, nor sleep in the eye.

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8 They say that Sikandar was orthodox (mu,min) and Dárá, a Muslim; because he was of the faith of Zardusht, whom all the sages ('ulamá) have called a prophet.

See canto xxii. couplet 66; xxxii. 10; xl. 3.

9 "Ṣubḥ rá" signifies—dar ṣubḥ.

"Bár dádan" signifies—'adálat kardan.

"'Arús-i-'adn" may signify—the morning, because in Paradise all seasons are as the morning; night adorned with stars; the moon, whose light remains in the morning.

"'Adn" is the name of one of the eight abodes of bliss.

12 "Khasak" signifies—ḥasak, the name of the mughílán thorn (Egyptian or Arabian, different from the acacia).

From the numerousness of the army on both sides,
The hand and foot of the striver was tied down.

They sate down face to face on the battle-field,
(And) displayed tardiness as to aggression.

Perhaps a (treaty of) peace may intervene;
When it will be unnecessary for them to draw forth the swords.

When from the youthfulness (of Sikandar) and the wilfulness (of Dárá) there was:—
Indeed, on that side that pertaining to water; on this side that pertaining to fire.

Strife came forth from delay,
The malicious heart (of both armies) became intent on malice.

After that delay,—when they found the path to malice,
They turned away the head from seeking love (peace).

The voice of the drum began to roar;
The sky gave a kiss on the mouth of the drum.

The clashing of the armour of the raging elephant
Broke (through its terrifying sound) many a shoulder-bone on (of) the backs of elephants.

16 “Ábí va átashí” may signify—opposition or contrariety.

Dárá's constellation was watery—Pisces; Sikandar's fiery—Leo. For this reason peace was impossible; for there is enmity between these two constellations. See canto xix. couplet 171; lxxii. 6.

19 The sky, from which all commotion arises, kissed the drum's mouth, saying:—Well, thou excitedst strife and performedst the obligation due to my rank.

20 “Á,ina” signifies—elephant-armour (bargastaván) of gold, silver, copper, and other metals, in form rounded like a spherical mirror.

This couplet may be rendered:—

From the clash of the armour of the raging elephant (the warrior),
(The hair on the body arose and appeared as) the shuttle (of the weaver) broken on the back of the elephants (warriors).

The trumpet brought forth the lion's roar ;
The brain became sated of (distressed by) the breath
(scream) of the ox-tail (trumpet).

From the Turkí reed such clamour issued
That it brought forth agitation (the cry of fear) from the
reed (windpipe) of the warriors.

The sharp crack that arose from the whip
Went forth from this adorned vault (of the sky).

The movement (of masses of armed men) came forth from
conflict's path ;
Tumultuous action came upon (affected) the manly men
(the warriors).

25 Thou wouldst have said : "The earth is rent asunder ;
"(The angel) Saráfíl has blown (the trumpet of) the Day
of Judgment."

The dust of the earth closed the path (of motion) against
the air ;
The rein of safety departed from the hand.

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21 "Khar-muhra" signifies—nákús

23 "Ṭirák" signifies—the noise of breaking wood or of cracking a whip.

24 In the second line, dar ámad signifies—asar kard

"Hazáhaz" signifies—tahrík-i-mardum bará,e jang, the motion of men for battle.

25 When the Almighty had determined on the creation of Ádam, He sent the angels Míchá,il, Jibrá,il, and Isráfíl to fetch seven handfuls of earth from different depths and of different colours (whence the difference of complexion); but the earth apprehensive of the consequence, and desiring them to represent her fears to God that the creatures He designed to form would rebel against Him and draw down His curse upon her,—they returned without performing God's command. Whereupon, He sent Azrá,il, who executed His commission without hesitation, for which reason God appointed him as the angel to separate the souls from the bodies—that is, the Angel of Death.

The Arabs call him—Abú Yahi,a; and the Persians—Murdád.

This tradition comes from the Talmud.

See Sale's Ḳurán, art. "Ádam."

"Bar darídan" may elegantly be rendered intransitively; if transitively, its agent is—Sarátíl.

From much dust on the top of the helmet and the saddle,
The earth became sky; the sky, earth.

In the path of conflict there descended and ascended,—
The moist blood, to the fish (beneath the earth); and dust, to the moon (in the heavens).

From the hoof of steeds in that broad plain,
The earth became six, and the sky became eight.

The loud shouts (of the warriors) became liver-consumers;
The noose-rings became neck-seizers.

From the heat of the breath (of warriors half slain), a cloud was established in the air;
From the fire of the flash of the sword, the world (of warriors) burned.

From much sword-lowering (in striking) on blood and dust (the bodies of slain men),
The brain (the middle space) of the air became full of pure souls.

The army-possessor of Irán, also, early in the morning
Arrayed his army in complete order:

27 "Asmán" may signify—the top of the helmet and the saddle.
"Zamín" may signify—uplifted dust resting on the helmet and the saddle.
The meaning may be:—
From the dust on the helmet and the saddle such senselessness seized the warriors that in their sight no difference remained between the earth and the sky.

29 So much dust flew upwards that (it might be said) one layer (ṭabaḳ) of the earth went to the sky. Then the earth had six layers, and the sky (which formerly possessed seven layers), eight.

32 "'Atsa," a sneeze that comes from the soul's motion, here signifies—clashing. When a man sneezes he lowers his head. The first line may then be rendered:—
From much sneezing (clashing) of the sword on account of the blood (of the slain) and the dust (of the battle-field).
From couplet 14 to 32 the battle is shortly described; now follows the detailed description.

33 "Ṣubḥ-i-bám" signifies—bám-dád.

Drew up first the ranks of the right wing;
Made with the sword the mouth of the dragon open.

Arrayed skilfully the ranks of the left wing;
—Thou wouldst have said:—"A mountain of steel has sprung up!"—

Established the (lofty) van-guard in the front, in such a way
That the face of the sun and moon became obscured.

Of the centre, which was like the mountain of steel,
Was the strong citadel for the shelter-seeker (Dárá).

On the other side the army-marshaller of Rúm (Sikandar)
Arrayed the army like a date-tree of wax (impression-accepting):

Gave arms and warlike stores to the asker;
Made strong (with them) the back of the asker (who sought for weapons).

Arrayed the left and the right with the helmet and the sword,
Like the decoration of the rose-bush with tears (rain) from the cloud:

Made the rear and front like the hard mountain;
Uproared the centre with the grandeur of the Pleiades.

When on both sides they had arrayed the army,
The champions sought an opponent in every direction.

In neck-striking, torment began;
Light went far from the eye of the world (darkness came).

34 The second line may be:—
With (out of) the sword made the dragon of open mouth.

36 Nizámí and Firdausí use the word "janáḥ" in the sense of Muḳaddama, the advanced-guard.

39 "Panáhanda" may signify—the deserter from the enemy's army; or the feeble one of his own.

From much blood that collected in the spot,
The dust became like fiery red sulphur.

45 By reason of the sword, on the slain one was no spot
In the pit (wound) of which was no dragon (sword).

The crocodile of the poplar (arrow) from the ambush of the bow,
Rested not a moment in one spot.

The noose a dragon, coil in coil,
In plunder of the treasure (men's heads), mouth opened.

From the shrieking of huge, raging elephants,
Distress broke upon the throats of lions (warriors).

From much sword-delivering at the neck,
No one was able to exalt his neck (for fear of its being severed).

50 Father with son in malice arrayed;
Pity, departed; affection, risen.

The shaft of the standard,—banner dipped in blood;
Safety,—tent pitched out of the world (departed).

From the many wounded by the arrow-point fixing (in the body),
The hand of those arrow-point drawing blistered became.

45 Of the uplifted swords no place was void.
For in their pits (scabbards) was no dragon (sword).

46 For the arrow was no rest. If it came from the enemy it was immediately taken up and cast back.

48 From (terror of) the shrieking of raging elephants
No cry issued from the lions (warriors).

Again:—
From the shrieking of raging elephants
The courage of the warriors arose, and they raised high the voice.

"Gira dar gulú shikastan" signifies—in the first case—uftádan-i-gulú va be áwáz mándan; in the second case—uftádan-i-gulú va áwáz buland bar áwardan.

52 "Tír paikán fishán" signifies—an arrow, the point of which, after striking, remains in the wound.

Conflict's fire became so hot
That sparks issued from the shoes of the horses.

From the centre of the army, Dárá, world-seeker,
Enraged like the black ravening lion,

For enemy-biting and enemy-overthrowing,
Displayed the chest and the arm of Bahman.

Wherever he kept raising his arm,
He kept hurling the enemy's head at his (the enemy's) feet.

So long as he made it not void of life he passed not by a body;
So long as he cast it not down (to the earth) he struck not at a head.

In that assaulting, from much Rúmish blood,
He spread a thousand (scarlet) Rúmish satins (bloody bodies).

And on that side, Sikandar with the sharp sword,
—The (commotion of) resurrection stirred up in the world:

Both hands brought forth with effort;
In each hand the sword (sharp) like the diamond,—

Caused the sword to pass (cleave) in such a way,
That on account of it regret of life came not to the enemy.

53 At battle time warriors used to take a small quantity (two handfuls) of water on their horse, so that they might not be distressed with the heat of battle, thirst-exciting.

54 Here begins the fighting of Dárá and Sikandar.

57 Before being killed by a weapon the enemy died of fear.

58 "Baz afgandan" signifies—to spread, used transitively and intransitively.

60 Sikandar had, apparently, two swords, one in each hand. See couplets 61, 71.

When his dagger (sword) used to come on the elephant's head,
He used to scatter (the brain of) his head beneath his feet.

When he used to pour anger on the river-water (the enemy's army),
He used to excite the fire (of destruction) from the river-water,

Like a lion that expresses fire with his breath (mouth);
(And) confuses (by fear) the breath of mares.

65 To Dárá they represented, saying:—That fierce lion (Sikandar),
—Many a fierce lion,—that he has laid low from his steed—

With him, best,—that the king should put on one side (the desire of) battle;
For from that warrior, the elephant takes the side (retreats):

Should say to the army—that, all at once
They should urge the steed in battle against him.

Dárá of true power so saw
That the army should move (together) like a river of water (continuously flowing):

Should all in a body strike at one head (Sikandar's);
Should all together strike at Sikandar.

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64 When the lion's roar is heard mares tremble exceedingly, raise their tails, and flee.

The second line may be:—

(And) confuses the *tails* of mares.

66 "Pahlú kardan" signifies—já,e guzáshtan; pahlú duzdídan; pahlú kashídan; pahlú tahí kardan, kinára kardan

69 If ba be redundant in ba yak sar, the word signifies—all.

„ be not „ „ „ —on one side.

The first line will then be:—

(*a*) Should all, in a body, all strike

(*b*) Should all, in a body, strike on one side

At the order of the order-giver (the monarch) of the crown
and the throne (Dárá),
The army raged (and) strove mightily :

Pressed the rein, stirrup to stirrup (in close array) ;
Clung to the sword with both hands.

When Sikandar beheld the tumult of the enemy,
He considered small the power of battle on his part
(alone).

He ordered that the army of Rúm also
Should not hold life dear in giving it (to the enemy) :

Should close the path against the enemy ;
Should bring the enemy to the dust (of destruction).

The two armies, like the ant and the locust, charged ;
Made battle, world within world (in countless hosts) :

With the steel sword and the poplar arrow,
Made the thoroughfare narrow (straight) for the ant :

Drew forth poison (the stinging arrow) like the great
(poisonous) wasp of Gílán ;
Rent the earth with the wasp-arrow.

Sikandar, in that fierce battle-place,
Pressed his foot like the root of a tree.

Against him, an elephant-overthrower hurled his steed ;
He went, Ahriman-like, towards the one of elephant-body
(Sikandar) :

Struck on the warrior's head, a blow,
At which the moving cypress (Sikandar) trembled ;

Rent the khaftán ; shred the mail-armour ;
—Behold the work which steel effected on the hard stone
(the quilted khaftán) !—

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71 See couplet 60.

The arm of the shining sun (Sikandar) was not severed;
But was hurt beneath the force of the blow.

To the extent of a hair the king's body escaped from injury:
He (Sikandar) struck a sword-blow and cast down the enemy's head:

Feared that fearless enemy;
Estimated from that (warrior) the heart (of courage) of the enemy (Dárá):

85 Became intent on that that he might turn the rein (flee) from the enemy.
Might free his breast from the (chance of the) spear-wound

Again, hopeful of fortune,
He remained firm on his own ground.

When he beheld in the omen (of slaying the warrior) his own victoriousness,
He considered his own power superior to his enemy:

Strengthened his arm for battle;
Strove with a balance equal to his own (Dará).

The army rested not from blood-shedding;
From wrestling, foe with foe.

90 The war-tried ones of the Irán army
Took up (closed) the road against the army of Rúm.

The warrior of Rúm became distressed with contending with them (the men of Irán);
Death desired to make them (the men of Rúm) captive.

Again with fortitude they remained firm;
Departed not, like the mountain of iron, from their ground.

90 "Ráh giriftan" signifies—tang kardan.

Held the standard for the sake of honour;
Abandoned not their booty to the enemy (the men of Irán).

When the man of Zang (night) studded jewels (stars) in the crown (firmament),
The King of China (the sun) descended from the throne of ivory (day);

(And) from the midst of the dark night the resplendent moon gleamed,
Mirror-like, luminosity-possessing,

The two armies collected together, (each) in one place,
Departed from enmity, and were wearied:

Came to the place of repose from the conflict;
Washed the wound from off the body, and dust from the face;

In thought—from the vault swiftly revolving,
What will, to-morrow, pass over our heads?

The next day, when that orange, face-washed (the sun at rising),
Brought forth, like the angels, its head from the corner (of the east).

On both sides, the army arrayed its ranks;
The lions arose for hunting.

96 "Az khuṣúmat shudan" signifies—az khuṣúmat raftan, an expression contrary to Persian idiom.

97 "Zakhm shustan" may signify—'iláj kardan, to apply a remedy. It is here thus elegantly used.

99 "Ráhiyán" may signify—the angels who, by God's order, issuing at the time of morning from the corner of the sky and descending to the earth,—are the watchers of the actions and the circumstances of men; or Ṣúfís, who issue in the morning from the corner of retirement.

From the steel of the sword and thong (bow-string) of the bow
The sky displayed the force of arm of many a one.

From the tumult of the army (on both sides) patience came forth (and departed),
To such a degree that the rein passed from the hand, and the foot from the stirrup

With Dárá were two confidential officers,
In apparent friendship near, but from real friendship far.

From Dárá's tyranny, vexed to the soul;
The heart of sadness arrived.

On that, their purpose—that they might accomplish the blood-shedding of Dára,
And display against him (Dára) their own (secret) hate.

When, in this way, they prepared the market,
They besought safety in return for blood from Sikandar.

Saying:—" We are the only special attendants of Dárá;
" There is none more confidential than we with Dárá.

" From Dárá's tyranny we are vexed to the soul;
" We have come before thee for his blood-shedding:

" To-morrow we desire to assault him;
" To make the land (of Irán) void of his oppression.

101 The second line may be rendered:—

The sky displayed tumult (kashákash).

103 "Ikhláṣ" signifies—dostí záhir va mujází, apparent and feigned friendship

"Khiláṣ" signifies—dosti bátiní, inward (heart) friendship.

106 Muḥammad Gulví says.—The two officers (Mahiyár, Jánosiyár) were of Dárá's van-guard. Otherwise they could not have gone to Sikandar; they would have been with Dárá.

"Only to-night, keep with effort thy ground;
"For to-morrow the enemy (Dárá) will come from his footing.

"When to-morrow he raises his standard in the ranks of battle,
"He will suffer the sword-blow, side-cleaving.

"But on the condition that, without hand-toil (difficulty),
"Thou makest open to us the lock of the treasure;

"Makest each of us rich;
"Makest the work of both of us like gold, with gold."

Sikandar made covenant as to that desired;
Gave his hand to the covenanters of the wealth.

Not his, was the belief that those two of unjust faith
Would commit this crime against their own lord.

But everyone brings to his hand (employs) that pearl (design),
By which he may bring defeat to his own enemy,

In that path in which injustice appeared justice,
The old story came to his memory:—

"That, doubtless, the hare of every country,
"The dog of that country can seize."

When these traitors, lord-slaying,
Learned from the lord of knowledge (Sikandar)

110 The two attendants spoke thus on account of the laxity which they saw in the army of Rúm.

114 Otherwise:—
Sikandar made covenant as to that wealth;
Gave (his) hand desired (in making agreements) to the covenanters.

117 In the traditions it is said:—Al harbu khud'atun, war is fraud!

118 It came not at first to Sikandar's mind that these officers would prevail over Dárá. Hence, for his own consolation, he utters this proverb.

That he would give them gratification as to the treasure,
Would give assistance towards the blood-shedding of his enemy,

They abandoned the right due to favours of (obligation to) the king (Dárá),
They took up the pursuit of slaying the king.

When the thief (night) took the ruby (ruddiness) of the sun,
The (men of the) world pressed their foot (were firm) in ruby-seeking.

With theft (of the sun) they seized the moon,
Saying:—It took away that pure jewel (the setting sun).

The two armies, waist-belt drawn (tight), like two mountains,
Became wearied of battle-essaying;

Returned to their own abiding place,
And made preparation for the contest of the next day.

Come, cup-bearer! put me (with wine) far from myself (make me senseless on beholding God's Majesty),
Make the world (Nizámí's life) full of light, with the red wine (of senselessness).

The wine that leads my path to the stage (of being without sorrow):
All (worldly things) take away the heart (sense); it takes away heart-sorrow.

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121 "Pá,e bar dáshtan" signifies—surágh giriftan.

122 This and the following couplets describe night. But (from couplets 110 and 111) it appears that the two officers came to Sikandar at night. Hence, the coming of day, not of night, should here be described.

123 Only the moon (not the stars) can steal the sun.
The seizing of the moon by men signifies—the rising of the moon.
The couplet means—the sun set, the moon arose.

124 "Kamar-kashída" signifies—kamar-basta.

126 "Mará ráh" signifies—ráh-i-man.

# CANTO XXX.

## Dara's being slain by the hand of two of his own Officers, and Sikandar's being Victorious.

Although the world is a pleasant place of ease,
The hastener's shoe is in the fire (of perplexity).

This decorated garden of the world has two doors,
Bolt and fastening of both of these uplifted.

By the garden-door (of birth) enter, and fully gaze;
By the other garden-door (of death), move proudly out.

If thou be wise, associate not with a rose,
Of whose remaining behind (in the world) is no help.

That (present) moment which thou hast, prepare for gladness;
For that coming is nothing, and that past is nothing.

We have not come (into the world) for the pursuit of heart-happiness,
But for the sake of toil and laboriousness.

No one calls asses to the nuptial feast,
Save at the time when water and fuel are wanting.

1 "Na'l dar átash" signifies—muztarib. See canto xix. couplet 11.
The striver, either after excellence or after opulence, is ever perplexed.

2 In some copies couplets 2, 3, and 4 occur after couplet 61 of canto xvi.
"Khú giriftan" signifies—ulfat giriftan.
From this world thou shalt depart; but that rose will not go with thee. Nay, it will stay here.
The rose may signify—any thing, or person, beloved.

6 The poet denies what he stated in couplet 5.

7 As asses are for carrying water and fuel, so the people of the world for enduring toil.

The representer (Nizámí) of the verse of this history
Uttered words according to the manner of true (truthful) ones,

Saying :—When the fire of the bright day (the sun's heat) passed away.
The vault (the sky) swiftly revolving, became full of the smoke (of the darkness of night)

Night established (got ready) the ornament of the moon ;
The light (of the moon) in the (dark) shade (of night)—was a wonderful thing.

The (mounted) picket of the camp of both kings,—
Watch-keepers became till the morning-time.

By the coming and going (perambulating) of the watchman, like the ass-mill,
The night bird, from the noise of the guard, rested not.

From fear of the raging elephant, many a sleeper, who,
Distracted every moment, leaped from sleep.

From toil and pain,—of man, the body slumbered,
(From terror of the past day), the glance momently issued from sleep.

Both armies secretly prayer-uttering,
Saying :—" Would that to-night had been long.

" Perhaps its length would have made delay ;
" The battle-day would have appeared with great delay."

10 They call night—zillu-l-arz, earth-shade.

12 " Durráj " signifies—a bird that utters a cry at night. In poetry it means a night-watchman who keeps challenging so that men may be alert, and perambulating the castle-walls, calling out to prevent robbers from approaching.

The thought of the strivers (Dárá and Sikandar) was such
That they would scatter (extinguish) anger, the rager.

When the resplendent sun raises its head,
And the white (day) becomes clear from the black (night),

The two Khusraus would (in peace) bring rein within rein;
Would bring to view the path of friendship:

In peace and happiness with each other,
Would become illumined; and would not turn the head from it (peace).

When Dárá, in that matter, sought an opinion (of peace),
The heart of the councillor was sluggish in judgment.

None became the guide to peace,
They expressed to him the judgment for sword and blood,

Saying:—"Than the Rúmí, wound-endured,—the Iráni,
"How is he weaker in conflict?

17 "Ṣufrá" is the bitter humour (bile) of the body, the mother of anger.

19 Couplets 17–20 describe what Dárá and Sikandar thought.

"'Inán dar 'inán áwardan" signifies—báham muḳábil shudan; ba yak dígar muṣáfaha kardan.

22 From couplets 25 and 26 it appears there were *two* councillors.

23 "Ḳá,im rekhtan" signifies—'ájiz ámadan.

The particle ba prefixed to ḳá,im is redundant.

In chess, ḳá,im is the time when the two opponents are standing opposed: the conqueror is called ḳá,im andáz, the ḳá,im-caster.

When the chess-player sees his opponent playing the piece of power, he makes the king ḳá,im in a corner, and casts the piece from his hand, saying:—"the game is ḳá,im," and thus he reveals his own weakness.

See canto xix. couplet 168.

"Nesh-khurd" signifies—nesh-khurda, as sáya-parwar stands for sáya-parwarda.

" When, to-morrow, we press the foot in battle,
" We will not leave one of the warriors of Rúm in his place."

By this persuading they gave patience (as to peace-seeking) to the king, —
One in boldness, the other in deceitfulness.

Those messengers (the two confidential officers) strove also in that way;
Because they had made a covenant as to his blood.

On the other side, Sikandar, remedy-devising,
How he might keep his foot (of superiority) in that contest,

Kept before (his mind) the design of those two confidential officers;
Kept, besides that, his own alertness (as a warrior).

To the warriors of Rúm, thus he spoke,
Saying: —" To-morrow, in this circle of difficult (dangerous) ground,

" We will endeavour to strive in a manly way;
" Will, by effort, make the vein of life firm.

" If we prevail, the country is ours;
" And, if we go, the country (of Rúm and Greece) is Dárá's.

" The Day of Judgment, which is hidden from our judgment,
" Will be a day,—that day is our to-morrow!" (Then fear not)

24 " Mándan " signifies—guzáshtan.
28 " Sarhangí " signifies—chalákí. Kí is redundant in the second line.

In dreadful imaginings like these,
The two armies, with fear and perturbation, slumbered.

When the world unfolded itself in splendour,
The world began another pastime.

The handful of sparks (the stars) became changed to fire (the sun);
That silver (the constellation, scattered) like grain became the cake (collected as the sun's orb).

The two armies, mountain-like, came into motion,
From which motion the world became distressed.

The king (Dárá) of the lineage of Firídún (and) the stock of Bahman,
When he arose in the early morning,

Of the army, in the order of battle, all the weapons,
Of quiver (and) the poplar-arrow,—arrayed:

Set on foot a hundred mountains of steel (steel-clad warriors);
Made, at his feet, a place for the treasure.

When, on the right wing, the work (the battle array) became fit,
The left wing became, at the same time, like a brazen fortification

The (lofty) van-guard carried from the air the peg (of firmness) into the earth;
The rear-guard became four pegs (very firm) in the earth.

35 The sport of night passed, that of day came.

36 In some copies, ním-lang (signifying—kurban, a bow-case) occurs instead of tír-i-khadang.

39 The treasure was at hand, so that Dárá could give it to him who excelled.

The world-possessor (Dárá) in the centre place (of the army) took ground,
The standard of the Kayán kings erect above his head.

Sikandar, who held the sword, world-consuming,
Kept such a sword for the sake of this day:

Stirred up strife like the cloud, the rainer,
Its hail of the arrow, its rain of the sword:

Drew the wing of the army to the sphere;
Drew the hoof of the steed to the desire of blood.

The great ones (the chiefs) in that way that he pleased,—
He ordered to go towards the right hand.

The multitude, whom he made arrow-casters,
Them, the king, arrow-caster with the left hand, held on his left.

Verily, the powerful ones of the court (the body-guard),
From whom was the king's safety,

He held with himself, within the centre of the army;
And that robust one (Sikandar) became like a mountain of steel.

From the centre of the two armies, issued the shout;
The (sound of the) Resurrection Day reached the ear of the sky.

47 "Partábiván" signifies—tír-andázán, those who cast the arrow from the hand with such certainty that they are called—hukm-andáz.

Some of them are chap-andáz, left-hand throwers; some rást-andáz, right-hand throwers. The former are superior to the latter.

"Chap-andáz" may signify—kifá-andáz.

Those throwing the arrow with the left hand were opposed to those of the enemy casting with the right hand.

If sákht signify—sáinán, or the weapon of the arrow-caster, it will mean—the arrow.

The couplet may then be rendered:—

The arrow-casters,—a crowd, that their arrows
Cast with the left hand, them the king (Sikandar) held on his left.

The kettle-drum roared like the angry lion;
The bold dragon (of the standard) began to dance (to flutter in the breeze).

From the screaming of the tube of the (Rúmish) trumpet,
Fever-trembling fell upon the hand and the foot.

From the clamour of the brazen bowl (the great drum), from the back of the elephant,
The scream of crocodiles (the drums) issued from the Nile (the elephant).

From the growling of the (small) drum, empty of brain,
Earthquake fell on mountain and mountain-slope:

Came with fierceness the head of the willow-leaf arrow;
To it, opened the window (joint) of the mail armour.

From much arrow-raining which raged,
The cloud cast down, from its back, its rain-cap and cape (and fled).

If that arrow-raining had now occurred,
Blood (from fear) would, instead of water, have issued from the cloud.

The throbbing of the drum of brazen bowl
Gave fear, as to life, to the hearer.

51 The second line may be:—
(*a*) The dragon (sword) of the bold one began to dance (to the drum).
(*b*) The bold one, like a dragon, began to dance.

55 Here begins the description of the battle.
"Buḥran-i-sar-i-bed-barg" signifies:—ishtidád-i-sar-sám.
In cases of buḥrán (fevers) they open the windows of the house so that the breeze may enter and refresh the sufferer's heart.
"Buḥrán" also signifies—a hot wind that scorches all it touches.
The first line may be rendered:—
The head of the willow-leaf arrow became phrenzied.

56 "Baráni" signifies—a cap with a great flap of felt, made in Saḳláb, that they put on at the time of rain; or, possibly, the power of raining.

The bell-strikers, according to Zang-melodies,
Brought forth blood from the heart of the hard stone.

Two streams of blood (from the two armies) came into motion;
From the wave of its water, the earth became tulip-coloured (red).

The earth (the battle-field) that was an adorned carpet (ruddy with blood),
Became (from the hoofs of horses) a dust uplifted (gone) from its place.

Curvature (by drawing) came to the eye-brow (curve) of the bow;
The arrow went hasténing like the snake of the treasure.

From the sword quicksilver scattering (lustre-shedding),—the warrior
Made continuous flight like quicksilver.

From the steel (the sword) and the arrow body-cleaving,
The mass of the mountain trembled on itself (saying:—Let not injury reach me!)

From the many wounds of the steel (the sword and the mace) hard stone contesting,
Earth's bone became rent.

From (terror of) the spear-point,—the wheel-like sphere
Remained halting from the circle of its revolution.

From much hurling of the battle-axe against the mouth,
For the breath no path of issuing.

59 The warriors of Rúm, during their late expedition into Zang, had learned Zang melodies. See cantos xix and xx.

61 The second line means—The field was so sodden with blood that no dust remained.

63 "Sím-áb" signifies—lam'án, lama'.

Spear within spear sprang up, like the thorn points,
Shield within shield, like the tulip-bed.

In that day of resurrection, for those who fled,
Neither the way of escape nor the path of flight.

All the horsemen, arrow-expended,
Sometimes the arrow hurled, sometimes the (empty) quiver.

In that slaughter-place of man-born ones,
The earth became the mountain from the many fallen.

Everyone became happy in saving his own life;
None remembered the slaying of any (of any being slain).

—In the battle-field no one possesses mourning (garments);
A person wears only the black quilted garment (of battle).—

The orator uttered very choice words,
When he called—the dying with the multitude the feast.

When death brings forth destruction from a single body,
A city, from lamentation, becomes sorrowful.

By the death of the whole city,—From this city (Ganja), be it far!
No one—say he be impatient,—weeps.

68 On account of its redness (with blood) and rounded swelling form,—the shield is likened to the tulip

70 Kings used to carry a bejewelled quiver. If they had to flee they cast in the enemy's path the quiver, the taking up of which, causing delay, sometimes allowed them to escape

72 To none was recollection of friends not slain

73 This couplet is uttered by Nizámí.

76 Muhammad Kullí Salím says —

From fear of my dying none died,
The seasons of my life,—all were like the day of battle.

From very many bold men slain,
The road became closed to the traveller.

On that Tigris of blood (of the slaughtered, reaching to the fourth heaven), the sun,
Like the water-lily (sun-worshipping), cast his bark on the water.

In that contest, Sikandar's spear
Surpassed (in lustrousness, or in loftiness) the sun's fountain.

That spark, that Dárá's sword cast,
Cast swooning (from heat) into the heart of the hard stone.

When army commingled with army,
They stirred up the (tumult of the) resurrection from the world.

Confusion fell upon the army (of Dárá and of Sikandar);
The seeking out (desire) for the protection of the king (Dárá) fell (sank and departed).

When the army became scattered towards the battle-field,
A space (void of guards) in the narrow plain (the centre place occupied by Dárá) appeared.

Of the special attendants, none was near Dárá;
For in the heart of none was love for him.

78 Perhaps the sun's *reflection* appeared in the river of blood.

79 Perhaps Sikandar arose and came to the ranks before the rising of the sun.

82 As the couplet is rendered, ázarm signifies—nigáh-dásht. If it mean jang, the second line will be:—

The seeking out (chance) of slaying Dárá fell (chanced).

If pareshání be read for pazhohish, the second line will be:—

Dispersion fell upon the fighting of the king (Dárá and Sikandar).

That is—In the assault both kings sought their own safety and desisted from battle.

The two officers, traitors, like the raging elephant,
Opened the hand (of oppression) against that powerful one.

They struck him a wound, side-cleaving,
By which the ground became with blood like the tulip-bed.

By that severe (fatal) wound, Dárá fell (from his horse),
A day of resurrection issued from the world.

The Kayán-tree came to the dust:
The wounded body rolled (weltered) in blood.

The tender body was distressed with pain and wound.
To the wind,—what affinity with the lamp?

The two officers of distraught judgment, slayers,
Took up a position near to Sikandar,

Saying:—"We kindled the fire of destruction of the enemy;
"Spilled his blood by the king's fortune:

"Made, with a single wound, his work ruined;
"Consigned his life to the king's saddle-strap.

"Come,—so that thou mayst see and believe;
"Mayst moisten, with his blood, the hoof of thy steed.

"Since, whatever we resolved has issued from us (is accomplished),
"Do thou also, whatever thou didst say,—perform.

86 Arrian says:—
The satraps Bessus of Bactria, Birsaentes of the Drangœ, Brazas of the Arachosians, and Satibarzanes of Areia seized Dárá; and Barsaentes and Satibarzanes, wounding him fatally, left him on the road, where he expired (July, B.C. 330), before Sikandar, who was in hot pursuit, arrived.

87 The army uttered cries and fled.

89 This couplet is uttered by Nizámí. The tender body of kings, tenderly nurtured, has no power of enduring pain.

" Give to us that treasure that thou hast agreed to ;
" Exercise faith (loyalty) as to that matter which thou
thyself hast said."

Sikandar—when he knew that those (two), road-lost,
Were audacious in regard to the blood of the king of
kings (Dárá),—

Repented of the agreement made by himself;
For protection, in regard to his own life, arose and left
him.

Hopefulness (of life) dies out in a man,
When the head of one equal (in years or rank) comes to
the dust (of the grave).

He sought the spot, saying :—" The Kay, territory-ruler,
" Where has he his sleeping-place of blood and sweat ? "

On the road,—the two, injustice-practising,
(Were) the king's road-guide to their own crime.

When he reached Dárá's special guard,
He saw none of the moving body-guard :

He beheld the body of the lord of the marches (Dárá) in
dust and blood :
The royal head reversed (low laid instead of proudly
lifted).

A Sulaimán (possessed of pomp) — fell at the ant's
foot ;
Verily, the gnat displayed force against the elephant.

97 Sikandar says :—God forbid that my own attendants should act similarly towards me !

98 According to Arrian,—Dárá was slain in July, B.C. 330, at the age of fifty years, when Sikandar was only twenty-six years of age.

The snake (having devoured him) reposed by Bahmán's
arm (in his castle);
Isfandiyár fell (by Rustam's arrow) from (the fort of)
Ruyindizh.

The spring of Firídún and the rose-bed of Jamshíd
Became, by the autumn wind, the prey of grief:

The recorded lineage (the Ikbál Náma) of the empire of
Kaykubád
Carried, leaf by leaf, by every wind.

Sikandar alighted from the back of his bay horse;
He came to the head-place of that powerful one.

He ordered that,—those two officers,
Two bad players out of harmony,

They (his own officers) should keep firm on their ground;
He himself, like one distraught, moved from his place:

Came opposite to the pillow-place of the wounded,
Unloosed the link of the Kayán armour:

Placed the wounded head on his thigh:
The luminous day (Sikandar) established the dark night
(Dárá).—

That sleeping (powerless) body (Dárá's), eye-closed,
To it he (Sikandar) said:—"From this blood and dust
arise!"

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104 Dizh Ruyín was a fortress (said to be near Ardabíl) in Túrán, beyond the Oxus, the capital of Arjásp, Afrasiyab's grandson.

108 "Káj zakhma" signifies—one whose plectrum comes not truly to the note of the song.

"Khárij-áhang" signifies—one who plays a tone out of tune.

111 Sikandar, brilliant with gold, is likened to day or to the faith of glorious Islám; Dárá, face-obscured with sweat and dust, to night or to the darkness of infidelity.

112 When the sick-inquirer comes to the head of the sick man, he looks not at his sickness and feebleness; but for making him joyous, says:—

"Release me (move me not); for release (from death) remains not in me;
"Splendour remains not for my lamp (of life, body-illuminating).

"The heavens rent my loins (bones) in such a way,
"That my loins (bones) became concealed in the liver.

115 "Notwithstanding that I am loin-rent,—like the cloud (lightning casting),
"The smell (effects) of the sword keeps issuing from my loins.

"O warrior who comest towards me, do thou
"Keep thy loins from my loins (withdraw).

"Release the head of chiefs from thy hand;
"Shatter (shake) not;—for the world indeed has shattered me.

"What hand (power) art thou, that thou exercisest violence to me;
"That thou displayest aggressiveness towards the Kayán crown?

"Keep off thy hand; for this is Dárá!
"Like the conspicuous day, this (aggressiveness) is not hidden.

O certain one! arise and move proudly forth and view the world.

The first line may be rendered:—

The eye closed (averted) as to the sleeping body (Dárá).

113 A couplet has been omitted in the Persian text:—

To the Khusrau (Sikandar), thus Dárá gave answer:—
"Permit that I put my head to sleep."

115 "Bú,e" signifies—asar.

"Pahlú darídam" signifies—pahlu-darída,am.

The couplet means—Notwithstanding this woundedness, I can injure thee; go far from me.

117 Dárá supposes that Sikandar has raised his head to sever it from his body.

118 Since acts are chiefly done by the hand, Dárá addresses Sikandar's hand.

"When my sun became yellow of face,
"Draw upon me the veil of azure (black) colour.

"Gaze not—at the cypress in prostratedness;
"At such a monarch, in such abjectness!

"Free me from pain in this imprisoned state,
"Mention me for the pardon of God.

"I am earth's crown, summit-sitting,
"Cause me not to tremble, that the earth may not tremble.

"Release me (move me not), that the sweet sleep (of death) may take me;
"(That) the earth may take my water (body); and the sphere, my fire (soul).

"Turn not the wounded head from the throne (of the sleeping-place),
"Lest the revolving sphere (my heir) bring forth the clamour (of grief).

"Behold! my time (of death) doubtless arrives;
"Leave me one moment in the sweet sleep (of death).

"If thou wilt snatch the crown from my head,
"Desist one moment while I pass away (in death).

"When I have loosed my girdle (of sovereignty) from this country (of the world),
"Take thou from me either diadem, or head."

120 "Niḳáb-i-lájaward" signifies—a black sheet that they cast over the dying one, bitterness-suffering, so that he may surrender his life with ease.

122 This couplet means—move me not; remove not my head nor my crown.

123 When they take the crown from the king's head, his head comes into motion and tumult falls upon the world.

The earth is as Dárá's head; Dárá himself, as earth's crown.

124 Base things, to the base; lofty, to the lofty.

Sikandar lamented saying :—O crown-possessor !
" I am Sikandar, the server (not the plunderer) of the monarch (Dárá).

" I wished—neither that thy head should be in the dust ;
" Nor (that) thy form should be stained with blood.

" But (this wishing),—what profit is it, since this deed was (by destiny) to be ?
" In this matter, remorse avails not.

" If the crown-worthy one (Dárá, recovered from wounds) had raised his head,
" His loin-girt one (Sikandar) would have done him service.

" Alas! I have now come to the river (of calamity),
" For up to the chest I have come into the wave of blood (of thy body).

" Why fell not (lame) the hoof of my steed ?
" Why lost I not the trace (of my foot) in this path (of war with Dárá) ?

" Perhaps I should neither have heard the king's lament,
" Nor have beheld the face of such a day (of death).

" By the Lord of the World (God) and the Knower of Secrets,
" (I swear) that I have need of Dárá's welfare.

" But, when the stone falls upon the glass (of welfare),
" The key of the door of remedy comes not to the hand.

" Alas ! that of the lineage of Isfandiyár
" This was the only token to the country.

130 "Khwaham" is for—khwástam.

133 "Daryá" may signify—Dárá, or the blood of his body.

"Mauj-i-khún" may signify—the wave of the blood of Sikandar's grief.

If, on thy being wounded, I had quickly come,—I would have bound up thy wounds and not allowed thy blood to pour out of thy body.

137 "Sang ba shísha uftádan" signifies—wukú'-i-amr-i-ná-guzir ; ráz bar mala,a uftádan ; shikastan-i-chíze.

" How well it would have been if death had become apparent;
" If Sikandar had (this day) become locked in Dárá's arms (in death).

140 " (The seeking of death)—what use is it? It is not right to die by force;
" For before death one cannot go to the grave.

" A tip of the king's hair to me,
" More precious than a hundred thousand crowns.

" If I had known a remedy for this wound,
" I would have searched as long as I could.

" God forbid that the throne of the king of kings (Dárá)
" Should remain void of the Dárá of empire!

" Why weep I not blood over that crown and throne (the sovereignty of Dárá),
" Which casts the chattels of the possessor out at the door?

145 " Be not that rose-garden (the world),—whose chief
" Is in this broken state by its thorn (of injury).

" Clamour from a world, saying:— Dárá has departed!
" Not secretly, but like the open day,—he passed away.

" Since I have not the power of remedy (of restoring life),
" I lament in memory of the young cypress (Dárá).

" (O Dárá!) what plan hast thou? what is thy desire?
" Of whom hast thou hope? of whom is fear?

141 This is said lest it should occur to Dárá that Sikandar had come to take his crown.

144 Men, in avarice of property and country, slay the holder; then it may be said that the world casts the holder's chattels out at the door.

"Whatever thou wishest, say—that I may execute the order;
"May make a promise with thee for remedying."

150 When Dárá heard this breath, heart-soothing,
He opened his eye in wishfulness.

He spoke to him, saying:—"O one of better fortune than myself!
"Thou art worthy of the adornment of my throne.

"What askest thou—of the soul, ready to die;
"Of a rose come into the simúm (hot wind) of autumn?

"The world mixed the draught of each one with ice (cool and pleasant),
"Save our draught, which it inscribed on ice (made evanescent).

"From being without water, the interior of my chest burns;
"(Yet) head to foot, I am immersed in a sea of blood.

155 "Like the lightning, that possesses haste within the cloud,
"The lip (border) void of water; but the body immersed in water.

"A cup that from the first is pierced
"Becomes not sound with wax and paste.

"The world takes plunder from every door,
"It brings this one (to wealth); it takes that one (to death).

"From it (the world's plundering), neither safe are those who are alive;
"Nor have even those escaped who have departed (in death).

150 "Ba" in bakhwáhish garí, is said to be redundant.
158 The examination on the Resurrection Day is still before them.

"Behold my day (of slaughter); pursue justice;
"Reflect thou also upon such a day.

"Since thou art the pupil (accepter) of my counsel (of justice),
"Time may not cause thee to sit for this day.

"I am greater—neither than Bahman, whom the dragon,
"For (even) the scratching of his head, allowed not time;

"Nor than Isfandiyár, the world-seizing hero,
"Who saved not his life from the eye-wound of time.

"Since from the first, the being slain occurred in our family,
"On me,—the slayer has established the lineage.

"Mayst thou be fresh of head in sovereignty!
"Since I have made void (in death) the pillow-place of verdure.

"Since thou askest, saying:—What is thy wish?
"At a time when it is proper to weep over me (in performing the funeral rites).

"(I say) I desire secretly three things:
"By the fortune of the world-king my wish may be accomplished.

"One that,—in regard to the slaying of me innocent,
"Thou be justice-seeking in this sovereignty (of Irán).

"The second that,—on the throne and crown of the Kayán kings,
"Thou bring not injury when thou art ruler.

160 The second line means—Time may not bring thee to the same sorrow.

162 Rustam slew Isfandiyár (Xerxes, B.C. 486) by a crooked arrow that passed through both his eyes.

" That thou make void thy own heart of the seed of malice,
" And render not the earth void of our (Kayán) seed.

170 " The third that,—in regard to my women-folk,
" Thou violate not the inviolable in my bed-chamber."

170 Sikandar, at the age of twenty-three years, fought and won the battle of the Issus, B.C. 333, notwithstanding that all his communications were cut off and the rear of his right wing was threatened.

On the side of the Persians, led by Dárá, there fell 10,000 horsemen and 100,000 footmen.

Plutarch says :—

After the battle, as he was sitting down to table, he was informed that among the prisoners were the mother (Sysigambis) and the wife of Darius and two unmarried daughters, and that, upon seeing the chariot and bow of Dárá, they broke into great lamentation, concluding that he was dead.

While he was commiserating their misfortunes rather than rejoicing in his own success, Sikandar sent Leonatus to assure them that Dárá was not dead; that they had nothing to fear from him; and that they would find themselves provided for in the same manner as when Dárá was in his greatest prosperity.

He allowed them to do the funeral honours to what Persians they pleased, and for that purpose furnished them out of the spoils with robes and all other decorations

They had as many domestics and were served in all respects in as honourable a manner as before.

Though they were now captives, he considered that they were ladies, not only of high rank, but of great modesty and virtue, and took care that they should not hear an indecent word nor have the least cause to suspect any danger to their honour. Nay, as if they had been in a holy temple or in an asylum of virgins rather than in an enemy's camp, they lived unseen and unapproached, in the most sacred privacy.

It is said that the wife of Dárá was one of the most beautiful women, as Dárá was one of the tallest and handsomest men in the world, and that their daughters much resembled them.

But Sikandar no doubt thought it more glorious and worthy of a king to conquer himself than to subdue his enemies.

Indeed, his continence was such that he knew not any woman before his marriage, except Barsine, a widow by the death of her husband Memnon (in the service of Dárá), taken captive near Damascus, who was well versed in the Greek literature, of agreeable temper, and of royal extraction. Parmenio counselled him to this connection.

As for the other captives, tall and beautiful, he took no further notice

"Roshanak, indeed, who is my daughter,
"—With that delicacy (which is hers) is one matured with perfect love by my hand,—

"Thou mayst exalt as thy own bed-fellow;
"Because the precious jewel is beautiful.

"Turn not thy resplendent heart from Roshanak;
"For possessed of splendour the sun is best."

Sikandar accepted from him whatever he said;
The accepter (Sikandar) arose; the speaker (Dárá) slept (in death).

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of them than to say.—"What eye-sores these Persian women are!" In self-government and sobriety he passed by them as so many statues.

Plutarch, quoting a letter, makes Sikandar say:—

"I have neither seen nor desired to see the wife of Dará; so far from that, I have not suffered any man to speak of her beauty before me."

According to Plutarch, after Sikandar's return from Egypt (B.C. 331), and some time before the battle of Arbela (B.C. 329), the wife of Dárá died in child-bed. Sikandar buried her with the utmost magnificence.

Quintus Curtius relates that Sikandar would not sit in the presence of Sysigambis till told to do so by her, as it was not the custom in Persia for sons to sit in the presence of their mothers.

171 "Dast pukht" signifies—food prepared according to one's taste by one's own hands; or a person reared and cherished with perfect love.

See canto vii. 39; viii. 2; xxii. 116.

It may mean that Dárá had kept his daughter for himself; for among fire-worshippers marriage with a daughter was permitted. Thus, King Bahman (Artaxerxes Longimanus, B.C. 465) married his own daughter Humá, of whom was born Dáráb, the father of Dárá.

172 Association with women lovely and delicately reared, is the source of increase of life.

174 Arrian says:—

Dárá, as a warrior, was singularly remiss and injudicious. In other respects his character is blameless, either because he was just by nature, or because he had no opportunity of displaying the contrary, as his accession and the Makedonian invasion were simultaneous. It was not in his power, therefore, to oppress his subjects, as his danger was greater than theirs. His reign was one unbroken series of disasters.

First occurred the defeat of his satrap in the cavalry engagement on the Granicus (B.C. 334); then the loss of Æolia, Ionia, both Phrygias, Lydia, Karia, and the whole maritime coast as far as Cilicia; then his

175 To the sphere ascended blackness and blindness,
That made Baghdád (the world) void of mansions, and of its (quarter) Khirkh!

It (the sky) shed the fruit (Dárá) of the Kayán tree.
It stitched the shroud equal to Isfandiyár's armour (with which Dárá was clad).

When the sun (Dárá) severed love from the world,
The black stone (Dárá's corpse) remained; but the gem (the soul) became invisible.

Over that king of auspicious lineage,—Sikandar
Wept in the night-time, till the morning.

At him, he gazed; over himself, bewailed;
Because it was necessary for him to drink the same poison (of death).

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own defeat at Issus (B.C. 333), followed by the capture of his mother, wife, and children, and by the loss of Phœnicia and all Egypt. At Arbela (October, B C. 331), where he lost an innumerable army of barbarians of almost every race, he was the first to begin a disgraceful flight.

Thenceforth, he wandered from place to place as a fugitive in his own empire, until betrayed by his own retinue, and loaded, king of kings as he was, with ignominy and chains. Finally, when fifty years of age, (July, B.C. 330), he was treacherously assassinated by his most intimate connections. Such was Dárá's fortune.

He was buried with royal honours, and his children were brought up and educated in the same manner as if he had been still king.

After his death the conqueror (twenty-six years of age) married his daughter.

175 Kirkh is the quarter, inhabited by perfumers and by people of heart (the pious), that gives glory to Baghdád.

Even so the glory of the world is in the king of great majesty. By Dárá's death the world was bereft of majesty and glory.

176 By way of grief Isfandiyár's name is mentioned; for in mourning over the dead they utter the names of the ancestors of the deceased.

"Bar dokht" signifies—barábar burída.

Thus they say:—Ín jáma bar ḳadar-i-fulání dokht (burída shud).

The second line may be—

It stitched the shroud on Isfandiyár's armour (Dárá's hard body).

177 When the sun shut off love (its rays) from the world,
The black stone (of night) remained, but the ruby (of the sun) became invisible.

180 The next day, when the morning, the piebald horseman
Appeared over this meadow (of the sky),

Sikandar ordered—that they should bring the means (of burial);
Should take Dárá's body back to the first place (the grave-place).

Of the chest of gold, and (over it) the vault, stone-built,—
They prepared his place of repose.

When they had made ready for him such a place of retirement (the tomb),
They concluded their labour regarding him.

The value of the one possessed of body is as long as
Life is in the house of the body.

185 When the jewel of life issues from the body (of thy bed-fellow),
Thou fleest from thy own bed-fellow.

A lamp into which thou blowest a breath,
Whether on the palace-arch, or beneath the dust—what matter?

If thou be on the sphere (of exaltation), or in the pit (of degradation),
When thou art dusty, thy end,—beneath the dust (in the grave).

180 "Tawfla berún zadan" signifies—bar ámadan.
The early morning, on account of its lightness and darkness, is called the piebald horseman.

184 "Taná mand" here signifies—one possessed of body, tan-dár.

185 From here to the end of this canto the poet speaks of departing from this world.

186 The virtue of a man lies in his soul; of a lamp, in its luminosity.
When either virtue departs,—what matter what becomes of either?

Many the fishes that are the food of the ant,
When, from the salt sea, they fall on the salt dust (of the shore).

Of this thoroughfare (the world) the custom is in this way,
That it keeps the road for coming and going.

190 Time swiftly brings this one to the place (of honour);
Says to that one:—From the place of honour arise (and descend)!

Beneath this azure carpet (of the sky) display not
Joy with this amber-like stone (the yellow earth, man's heart attracting):

For with fear it will make thy face yellow, like the amber;
Will make thy garment blue (of mourning colour) like lapis lazuli.

A deer (a man) that is in the abode of lions (the world),—
By his death, the house (of his life) is desolate.

Stretch forth the wing, like the bird, for departure (from worldly affections),
Be not intoxicated with (its) wine in this resting-place (the world).

195 Set fire, like the lightning, to the (goods of the) world;
Let go! let go! the world from thyself.

193 For man escape from death is impossible.
In the end thou wilt mourn over thyself and be deserted by the world.

194 "Mustaráh" may signify—kanífa, a place in which one stays not long.
The meaning is plain.

195 Thou hast seized the world in thy grasp and chosen it. It is necessary that thou shouldst let it go.

The Samundar, like the moth, is the fire-traveller;
But this (the Samundar) is an old lame one (a slow mover); and that (the moth), a pleasant (quick) mover.

An ass ate nuts instead of barley;
The ass fell and gave up his life. The ass-owner (said to him:—) Go!

If he be the king of the country; or if the country, (peasantry) of the king,
All (the king and his peasantry) is the path of sorrow; or the sorrow of the path.

Or—Be free from the entanglement of self, and make the world free.

Or—Thou art in the entanglement of thyself; the world is by thee distressed. When thou shalt obtain freedom from thyself the world will acquire joyousness.

196 The Samundar (Salamander) is a creature created in fire, which consumes it not; nay, immediately on coming forth from the fire it dies.

They make kerchiefs of its skin, which, when mouldy, they cast into the fire which restores to it the original colour.

Thou art not the Samundar that thou canst remain long in this fire; thou art the moth, the quick-mover.

197 If "rau" signify ravanda, the second line will be:—

An ass fell and gave up his life; the ass-owner a mover (from him).

If "rau" signify raft, the couplet will be:—

An ass (a fool) ate nuts (suffered hardship) in place of barley (ease);
The ass (the fool) fell and gave up his life (ungratified); the ass-owner went (about his work).

As nuts are unfit for the ass, so is the affluence of the world for men.

"Kharbanda" (the ass-owner) may signify—man's body, in service of which is the soul (the ass).

Although a man keep himself at ease, he has at length to leave the world.

198 "Ranj-i-ráh" signifies—straitness of resource.

Whether king or peasant,—both are weak and in straits; none has perpetual ease in the world.

If he be king, he is the thoroughfare of grief; and if peasant, the the sorrow of the path, or the cause of trouble. Both are distressed, whether thou callest their state the path of sorrow, or the sorrow of the path.

In respect to this ancient revolving dust (the earth),—who knows
What number (of men) from (the beginning of) the grave it has in every cave (grave).

The dust is an old purse of concealed fold,
That never brings forth the sound of treasure (buried men).

The gold from the new (leathern) purse brings forth the clink (of gold);
The new pitcher with moisture (water) comes into crepitation.

This tomb (the earth) of non-rapacious and rapacious animals,—who knows
What chronicles of good and bad (on tomb-stones) it has?

What sorcery it has prepared for those endowed with wisdom?
The heads of how many arrogant ones it has cast down?

The sky is not always thy bosom-fellow;
Its painting of two colours (joy and grief) is on thy back.

Sometimes, it gives thee loftiness like the angel;
Sometimes, it gives thee captivity with the beasts of prey;

At night, it remembers thee not for a single small loaf of bread,
When in the morning it gives the great cake (the sun's orb) of the sphere.

199 The second line may be:—

At bottom what (calamity) it has in every cave.

201 When a leathern purse is new, its stiffness allows the money within to rattle; when old, its softness keeps any noise from issuing.

A new earthen pitcher, on being filled with water, emits a crepitating sound.

205 "Dast-bandí" signifies—giriftárí; (meta.) 'ajz va farotaní.

Dogs, wolves, and other renders, thus sit—their fore paws, one on the other, stretched forth supporting their head.

In this mill of seven fountains (the seven skies), why is it necessary
To offer so much gratitude for every little barley-grain (from the people of the world)?

Like (the prophet) Khizr, keep fasting from (avoid) such scanty food (gathered with much obligation);
When there is the water of immortality,—whether date or milk, what matter?

From these demon-men (seekers of the world) who are beasts,
Be concealed (sit retired); for they are bad companions for thee.

The trace of the wild ass (one's object) that is lost to the desert-dwellers
Happens through the mercilessness of these men.

The deer, the proud mover in the meadow,
Flees from man towards the mountain and cave.

Verily, the lion that makes his lair in the forest
Meditates on the treachery of man.

Perhaps the jewel of humanity became shattered,
That humanity died in man.

If thou consider deeply the form of مردم "mardum" (man),
Thou wilt say that the word مردم "murdam" (I died) is even so.

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207 "Sipás burdan" signifies—madh va ṣaná kardan; mamnún shudan; minnat dár búdan.

208 As Khizr (yet alive) fasts from the world's delights, do thou also fast; for fasting is the cause of spiritual life. When the water of immortality is attainable, such meagre food is of no use. The essence of the water of life is—that whosoever drinketh of it needeth not again either food or drink.

Compare the Bible, St. John iv. 14.

When devotion to God is thine, the date and milk are alike.

212 Even so the holy traveller of the path of God has chosen the corner of retirement from men.

215 In the eye, the cap of the pupil of the eye
Became also black (in mourning) for the dying of generosity (in man).

O Nizámí, prepare for silence;
Involve not in speech that unfit to be uttered (the complaint of man's treachery).

When thou art on the same thread as the sleeping ones (void of humanity) be silent;
Sleep (like them, careless of humanity); or put cotton in the ear (be deaf).

Learn from this azure stone (the sky),
That is red (like the lustrous mirror) with the red (of the crepuscule), and yellow with the yellow (of sunset).

When the morning obtains the key (of the night-door), the fountain of the sun
Appears, displaying one eye.

220 At night, when a hundred colours are fixed for use,
It (the azure stone of the sky) issues like the fresh spring with a hundred hands (stars).

218 From this sky of varied hue, yet concordant,—learn to be contented with time.

The sky is like the lustrous mirror, displaying another colour for every colour falling on it.

Cease from advice contrary to the disposition of the men of the time, and be silent even as the dead.

219 Otherwise—

When the morning obtains the key having one eye (the sun),
It (the azure stone of the sky) appears displaying one eye.

The eye of the morning (the sun shining equally on the rich and the poor, as it were with one eye) is, verily, the eye of the sky. Then the sky is true with (not different from) the morning in having one eye.

Even so look not at the goodness or the badness of men.

It is said that a key has two eyes, and that a key of one eye is a particular kind of key.

Come, cup-bearer! that coloured blood of the vine (wine),
Cast on my brain, like fire on silk.

The wine, which of itself gives me foot-stumbling,
Gives me a two kernelled brain like the (two) mornings.

221 Fill all my brain with that coloured blood and consume it with its heat—that is, make me completely senseless with the sight of God's majesty.

For the sensibleness of man is by the freshness of the brain; when the brain is consumed man becomes senseless.

By fire, silk is completely and quickly consumed, unlike other things that, when burned, leave ashes.

222 "Do maghzí búdan" signifies—ṣubḥ-i-do dam bar áwardan, the dawning of the two dawns; or ṣubḥ-i-ṣadiḳ (the true dawn) and ṣubḥ-i-kázib (the false dawn).

The phrase "do maghzí" contradicts not couplet 221. For the meaning of the single brain is apparent human sense; of the double brain, the power and perfection that senselessness gives to holy men.

The couplet means—Give me such wine as will make me senseless, and from that senselessness make two brains of my (single) brain. That is, make my brain and sense powerful.

Regarding Dárá's death, consult "Plutarch's Lives," translated by John and William Langhorne, 1879, p. 459, et seq; and the "Life of Alexander the Great," by the Ven. John Williams, 1860 (furnished with an index).

The forces engaged at the battle of Arbela were:—Sikandar's army—footmen, 40,000; horsemen, 7,000; total, 47,000. Dárá's army—footmen, 1,000,000; horsemen, 40,000; total, 1,040,000.

# CANTO XXXI.

## Sikandar's covenanting with the Chiefs of Iran, and punishing the two Officers.

1 O fortune of fresh season! where wast thou?
Bring down thy cradle to the court of the king of the time
(Nasratu-d-Dín).

1 "Mihda" signifies—one who has found the true path of salvation and guides others to it; the master of Time. In couplets 1 to 18 Niẓámí invokes fortune (táli').

When thou descendest to the king's court (to bless him),
Bring a blessing from the king to my cradle (-place).

Fortune called thee the fortune (of the star) on that account,
That thou art the decoration of the crown and the ornamentation of the throne.

Man's visage by thee illumined;
The world a garment like thine not stitched.

In the name of God! thou art of adorned form;
Of every jewel (of skill and excellence) thou art the (best) adorned jewel.

To thy hand, it is fit to entrust the rein (of volition);
From thee, is assistance; from us, endeavour (in the work of religion and of the world).

Point me out where thy (hidden) market is,
So that always I may come thy purchaser.

It so appears that of every country,
Thou hast no door save the monarch's (Nasratu-d-dín's) door.

In every place where thou art, I am loin-girt (in attendance);
I am constantly engaged in service with thee.

On this account, that lord of sense (Firdausí) said:—
"How excellent is the fortune (of the star) of the man, jewel-selling (the matured poet)!"

3 "Daulat" signifies—ṭáli', the rising of the auspicious star at birth.
"Bakht" signifies—the state of man, or the effect of ṭáli'.
They call sometimes ṭáli', bakht; and sometimes bakht (the effects of ṭáli'), ṭáli'.
"Daulat" usually means—wealth, but here fortune.
"Bakht" may mean—ṭáli' mandán va 'áḳilán, of the time.

6 To the fortunate one (ṭáli' mand) no work is hard.

10 The fortune of the jeweller is excellent, for his business is always with men of wealth.

Yes; because such great jewels (of speech as I have),
One can bring to one's grasp only by the fortune (of the star, not by wealth).

Sikandar, who was endowed with judgment,
Was world-seizer by the power of the fortune (of the star).

If the fortune (of the star) had not come his guide,
He would not have rubbed the enemy's head beneath his foot.

The representer (the historian), wise and (star-) fortune-worshipping,
Drew the design with the compass of the fortune (of the star) in such a way,

15 That—when the head and the crown of Dárá became concealed (in the tomb),
The country of the world (Irán) fell to Sikandar.

New to old,—all Dárá's treasure,
Of which neither the beginning nor the end was known,

They emptied for the king's (Sikandar's) treasury;
Cast it from the river (of Dárá's treasury) into the river (of Sikandar's).

Throne and pavilion, and crown and throne,
Not to such a degree that they could reckon them:

Jewels,—not to such a degree that them, the secretary
Could bring to his fingers (in calculating), or to his mind (in recollecting).

11 "Sang bast" signifies—much; or, like the jewel of the mine. See canto xxviii. couplet 76.

17 If ba stand for dar, the first line will be:—

They consigned to the king's treasury

18 "Sakht" (properly, sukht) comes from sukhtan.

20 Crystal trays; platters (full) of rubies,
Wore out the shoes of those drawing the rarities:

Verily, Arab steeds, with saddles of gold;
Slaves of Khatá, of golden girdle:

Royal garments beyond computation:
Camel-loads of golden articles,—more than a thousand;

Of war-weapons and spoil, was no reckoning,
For it (the war-spoil), no thanks were the accepter's (Sikandar's):

Other things that are rare,
And of which the special (royal) magazine has a share.

25 Such a treasure of silver and of pure gold,
They made royal with the seal of the world-possessor (Sikandar).

The world-possessor, by reason of that heaped-up treasure,
Became illumined like a treasury of (with) jewels.

The heart of black colour (the man of the world) kindles with the jewel;
Perhaps on this account its (the jewel's) name is—"Night-lamp."

When it is necessary to go in the dark mine towards the treasure,
—For the treasure (of the mine) is vexed with light,—

Of that one who becomes treasure-winner,—why does the face
Kindle with joy like the sun?

**From the abundance of the spoil, Sikandar considered thanks superfluous.**

**Or—Sikandar was thankful—not for Dárá's war-weapons, of which before his victory he had a sufficiency (canto xxviii. couplet 73); but for the other booty.**

Of dust thou art; if treasure be needful to thee, it is lawful;
For none desires dust void of the wealth (of the mine).

Man's illuminator (rejoicer) is wealth,
By which deeds are adorned.

Gold became that fruit, saffron-shedding;
Because, like saffron, it became joy-exciting.

The black men of the west, who are like the men of Zang,
Are heart-happy with the yellowness of that saffron (gold).

When Sikandar beheld all that mine of treasure,
Which fell into his hand without hand-toil,

To those in attendance on himself,
Verily, to the powerful (the rich) and to the darvesh (the poor),

He gave a portion of that splendid treasure;
Became the chief of the age by equity and liberality:

Sent one to the warriors of Irán,
Saying:—"From this door (court), none turns back (disappointed).

"Lay ye your heads in obeisance at our court;
"Put ye away (out of mind) your own destruction.

"In respect to you,—each one without obligation,
"Favours beyond obligation (of thanks) will proceed."

30 This is uttered by Nizámí. Thy agreeableness depends on wealth, as the value of the mine on treasure.

32 He who passes by saffron in the field feels such joy that involuntarily he laughs. Nay, it often happens that through excess of joy he dies!

33 Of the west, a gold-producing country,—famed is the gold; celebrated as alchemists are the men.

38 "Bar dar nihádan" signifies—berún kardan.

Sikandar says:—"I will not slay you; thus have I promised Dárá."

The chiefs of Irán assembled;
And became very joyous by that joyousness (of security of life).

They had news of the monarch's heart,—
That he is firm to his oath and covenant.

All in a body came on the road (to Sikandar's court);
They came to the king's assembly-place.

The king became pleased at that coming,
With those heroes, army-shatterers.

He made separately with each one a covenant
That he would not exercise diminution in regard to any-one's rank:

Opened the door of the treasure to every one (of them);
Gave much treasure, and many jewels:

Made, verily, everyone's work (the official duties formerly performed) public;
Made fortune vigilant (auspicious) for those sleepers (from whom, by Dárá's death, fortune had gone):

Gave whatever (pay) from the first (unpaid by Dárá) was theirs:
Added twofold more for them.

When the men of Irán obtained those gifts,
They turned their head from the bondage of wilfulness.

Placed at once their head in obeisance on the earth;
Exalted their cap-corner to the sky:

Uttered praises on the monarch,
Saying:—"The loftiest sky be thy friend!

"The summit of Jamshíd's throne be thy place!
"The throne of chiefs be the dust of thy foot!

"The old one (Dárá) departed, our new king, thou art!
"Not Khusrau;—but our Kay Khusrau, thou art!

"No one turns his neck from thy judgment;
"Our head, at the place beneath thy foot."

When the king beheld that through the auspiciousness (of his fortune),
Obedience became enjoined to the men of Irán,

In that assembly-place of star-pomp,
Where a crowd assembled from seven territories,

He ordered that they should bring him the sword and the basin (of punishment);
Should bring the two blood-shedders before the throne;

The two officers, neck-exalted,
Sword-sling cast about the neck (shoulder):

Should, according to their duty, make clay with their blood;
Should make the sword-sling the rope about the neck.

First, whatever of treasure of gold he had promised,
As much as he had agreed to, he caused to be given them.

When he had brought before them the stipulated money,
He came forth from the obligation of his own promise.

He ordered so that they rendered them contemptible;
Placed them rope-bound on the gallows.

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53 "Pá,ín gah" signifies—muntahá,e pa; khák-i-pá.

58 See canto xx. couplet 12.

61 They hanged them slain on the gallows
"Plutarch's Lives," by Langhorne, 1879, p. 477
Bessus was punished as follows—Sikandar caused two straight trees to be bent, and one of his legs to be made fast to each. Then, suffering the trees to return, his body was torn asunder by the violence of the recoil.
Quintus Curtius says:—
Sikandar delivered Bessus to Oxathres, Dárá's brother, who, cutting

A proclamation went forth about the army,
To this effect:—"This is the retribution of the blood-shedder of the king!

"That one, from whose name (nature) tyranny springs,
"His end is like to this day

"The lord of sense never bestowed pardon
"On that slave who became lord-slayer."

The citizens and soldiers looking on
At the justice and equity of Sikandar,

Became praise-utterers at that way and custom,
Became the slave of the order of the world-seeker.

The world-seeker seated with the sages;
—The eye of evil ones (be) far from that (kingly) company!—

On two sides they prepared the cloth (for victuals);
The sitters all arose (and came to the table).

Sikandar, world-possessor, Dárá-shatterer,
Shone, candle-like, in the midst of that assembly.

*Then at that time to everyone of worth*
He spoke to the extent of everyone's rank.

off his ears and nose, had him fastened to a cross, where he was despatched with darts and arrows

Mirkhond, in his "History of the Early Kings of Persia," (translated by Shea, 1832), p 396, says —No sooner had Sikandar terminated the funeral ceremonies, than they fixed to two gibbets at the head of Dárá's tomb, opposite each other, the two false traitors, and suspended them by the neck

67 As written, the second line expresses a prayer on the dead, which is improper.

Otherwise:—

From that company far (was) the eye of evil ones.

Sought out (Firáburz, son of Shávarán) the grandson of Zanga;
Summoned him, and washed the rust (of neglect) from the mirror (of his mind):

Inquired, saying:—" O old man, year-tried,
" Thy head casting a shadow on the back of thy foot (back-bent)!

" Many years, thou hast lived in the world;
" Thou art not ignorant of the work of the world.

" When thou sawest that Dárá became the tyrant,
" Became—a crime not with me (mine),—the enemy,

" Since thou possessedst the mystery of the world,
" Why keptest thou advice secret from him?

" When youthfulness brings one to anger,
" The old man who is silent has guilt."

The hearer of the (words of) anger of the King of Rúm
Enkindled the wax (of soft speech) with an oily tongue:

Made the bow (of obeisance) with his crooked back;
The tendons of his bones became (wrinkled) like tree-bark.

He bound the arms of speech and placed (at hand) the quiver;
The bow (the bent back) drew forth the arrow of the archer Árash (faultless speech) from the quiver (of the mouth),

77 "Raughan-zabán" signifies—charb-zabán.
"Mom bar afrokhtan" signifies—sukhan-i-narm guftan.

78 "Túr" signifies—a thin bark of a tree in Kashmír which they wrap about bows.

79 Árash (the armour-bearer of Tahmasb, the son of Minúchihr, or Mandauces, B.C. 730) shot (Nizámí 'Arúzí says) an arrow from Mount Mávand to the bank of the Jíhún, and thus defined the limits of Ámal (on the Oxus) and Marv,—one farsang. Daulat Sháh says that the arrow was

Uttered first praises on the world-possessor,
Saying:—"May the world-possessor be mated with his desire!

"May the Dárá of the age be of sweet disposition!
"May his share of the world's sweetness be great!

"His head, exalted with joy!
"The enemy's head, hurled at his foot!

"This world-experienced old man uttered much advice,
"It became not place-seizing in the heart of the hostile one (Dárá).

"Many an illumined candle (of lustrous words) which had no smoke (of defect),
"I displayed to Dárá; but it served no purpose.

"When Sikandar's fortune was the throne and the cup (of sóvereignty of Irán),
"What issues from Dárá but the crude desire (of fruitless war)?

"When the sphere makes a neck lofty (in rank),
"It (the sphere) brings within the noose those neck-exalting.

"In Hindústán, an old man fell from his ass (and died);
"In Chín, for the one father-dead (the heir), the cow (the bull or the miser) brought forth (the calf of profit).

shot from Damavand to Marv, forty days' journey. It is said that the interior of the arrow was filled with mercury, so that by the sun's rays it might go farther.

See the tale of "Shírín va Khusrau," by Nizámí.

81 "Anúsha manish" signifies—shírín taba'; farkhanda hál.

87 In the "Farang Rashídí," this passage is quoted as a proof that zádan is used actively.

A miser is called—nar gáv.

The property of bringing forth belongs to the cow (máda-gáv), not to the bull (nar-gáv).

" Where, from the (non-arriving of the) torrent a stream (Dárá) becomes waste,
" The water in a stream of another person increases.

" The foot of thy fortune descended to the treasure;
" Grieve not at the want of fortune of thy enemy.

" Thou art youthful, and royal, and free from care,
" Verily, best that thou shouldst be occupied with music and wine.

" By the power of youth thou canst reach to the desire (of pleasure);
" When old age arrives it is necessary to choose retirement.

" For the elderly head, the blue vault (abandonment of the world);
" Behold what it (the vault) did to Zuhhák and Jamshíd!

" When the world-king is of lengthened years,
" Vexation takes the servant from him.

" Best, if he have knowledge of the kernel (the valuable) and of the husk (the valueless);
" Recognize bad from good; and enemy from friend.

" On his account trembling comes into everyone's heart,
" When they see that he is the man-recognizer:

· Dárá's dying and Sikandar's gaining the country were as shown in the couplet.

They relate that in Chín a merchant kept his property from his son, who was thereby much straitened. The merchant went trafficing to Hind and there died. On hearing the unexpected news, the son seized all his property, which he little expected to obtain.

"Gáv-zádan" signifies—gaining profit unexpectedly under adverse circumstances. See canto x. couplet 17.

In old age abandon government, otherwise thy state will be that of Zuhhák (B.C. 800) and Jamshíd (B.C. 800), who, in old age, seeking ease and pleasure, were slain.

" They exercise remedy-devising to cast him down;
" Make claim of independence of him (by slaying him).

" In royalty they bring forth the drum of the new (young) king,
" Towards whom they can display flattery and pleasantry.

" Kay Khusrau and Kay Kubád, in this way,
" Remembered not (forsook) royalty in old age.

" They left the world to another king;
" Took the path to the mountain Alburz.

100 " By dressing and eating properly,
" They became safe from suffering the poison (death) of the sword."

When the king perceived that that rememberer (of the circumstances) of Kayán kings
Possessed information of work (war) profitable and unprofitable:

Was one well acquainted with good and bad (in war);
Was war-experienced and work-versed.

He inquired, saying:—" In battle, what is that
" Which is of avail for victory?

" What plan keeps the army (firm) on its ground?
" What severity (of warfare) makes man sluggish of foot (in battle)?"

105 The war-tried, world-experienced one spoke,
Saying:—" Victory is the partner (servant) of that hero

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98 In old age Kay Kubád (Dijoces, B.C. 696) went to Mount Alburz and kept performing the worship of fire; Kay Khusrau (Cyrus, B.C. 558) dwelt in a cave there. Hence none slew them.
"Nek bahr" signifies—rozí-i-halál.

100 In some copies, tang bahr, a scanty portion, occurs.
The first line means—using leaves of trees as clothing and as food.

"Who in the army is a monarch like thee;
"One heart (soldier) with thy grandeur is a great army.

"Since the order is such that this languid dust (Firáburz)
"Should, for thy sake, bring forth a proper wall (of warlike discourses,—

"I have heard from the war-experienced of former times
"That (in war) man's valour is of more value than the body's force.

"Boldness is the rule of army-leading,
"Head-lowering (abjectness in flight) lies not in head-exalting (chieftainship).

"At the time of army-arraying,
"It is not proper to seek aid from the army.

"Nay, desire patience from thyself; and victory from God;
"For by these two the army remains in position.

"When thou art victorious, be not intent on strife;
"Close not the path of flight to the enemy.

"And, if thou be hopeless (of victory), strive mightily;
"For no one rubbed the ear of (chastised) the manly one.

"Of omens, which thou shouldst gain as to victory, the first
"Should be—a heart free from fear of the enemy.

"To (his son) Firámurz, Rustam thus spoke,
"Saying:—Break not thy heart; but break the mountain Alburz!

"To Bahman, Isfandiyár thus spoke,
"Saying:—If thou break not (thyself) thou wilt break the battle-ranks,

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116} 117} The first shikastan may be intransitive or transitive.

" A defeat by which the blood (of grief) reached the (heart of the) hard stone;
" Also reached Dárá, by reason of his heart-breaking (on hearing my counsel).

" Dárá, heart-broken, came to the plain (of battle),
" The heart of the partridge (Sikandar) broke not, on account of that hawk (Dárá),

" Since in his (Dárá's) fortune (through injustice) there was no heart-joyousness,
" By thy action (in battle) no food was (his) save the dust (of the grave).

Again Sikandar questioned him,
Saying :—" O kind old man of lengthened years!

" I have heard that Rustam, the bold horseman,
" Used to urge (like the lion) his steed alone (against the enemy).

" Where he alone used to strike against the enemy,
" Flight used to occur on that battle-field.

" It comes to me strange—by one sharp sword,
" How rout should reach the army!"

In reply, the old man thus spoke,
Saying :—" The tongue is the revolver in speech.

" Rustam's strife was so perfect
" That he first used to overthrow the army-leaders.

" When the army-leader fell by the sword,
" The army (of the enemy), through fear, used to take flight.

124 Imperfection and perfection find a path to the tongue.
The second line may be uttered by Nizámí.
If by Firáburz, the passage means—If in my reply slip or defect occur, criticize not; for the tongue is the revolver.

126 See the "Life of Alexander the Great," by Williams, 1860, p. 159.

"The man who, alone, would rout a great army,
"Becomes, by this plan, powerful against the enemy.

"Otherwise, in contest is no room (for the statement) that
"An army should fly from a single horseman."

Another time he said :—"Tell me the secret,
"Why the arm (of oppression) of Bahman became long?

"Why did Bahman slay Firámurz?
"Why drowned he that body of Alburz (Firámurz) in blood?

"Why gave him not the sages (fire-worshippers) counsel,
"That he should keep injury far from that household (of Rustam)?"

The world-experienced man gave answer, after this manner,
Saying :—"Behold what Bahman did with that dragon (Firámurz).

"In the end, when his (Bahman's) path of conduct became perturbed,
"The dragon's mouth became his abode.

129 "Dast-darází" may signify—dast-yází; or have a literal signification.

Bahman (adishír daráz-dast, Artaxerxes Longimanus, B.C. 465) had arms so long that they reached to his knee. In Sanscrit, Bah-man means —arm-possessing.

See canto vii. couplet 39; viii. 2; ix. 13; xxx 171; xxxii. 116.

130 When Bahman heard of Rustam's death by the hand of his brother Shughdád, he made war with Firámurz (Rustam's son) in Zábúlistán (Sístán), in revenge of his father, Isfandiyár, slain by Rustam.

Seizing Firámurz, he hung him on the gallows, and put his grandfather, Zál, into bonds.

Firámurz, as his name denotes, was tall and powerful as a dragon.

131 In the opinion of fire-worshippers, retribution for the slaughtered father lies on the son of the slaughterer.

132 A dragon swallowed Bahman alive.

"When he (Bahman) struck the two-edged dagger on the warrior-tree (Firámurz),
"Crown and throne departed from the house of his fortune.

"Whom didst thou see, who pressed his foot in blood,
"Who, in the end, through that (innocent) blood, found not retribution?"

At that mentioning Sikandar trembled,
As the autumn leaf trembles at the cold wind (of autumn).

He became the fearer of the blood-claimants of Dárá,
For it is not possible to pass easily over this bridge (of slaying Dárá).

Yet again, he desired that that sensible one
Should loose the door (of the lip) of the casket (mouth) of jewels (of speech) from its shackle;

Should speak of the revolution of Time,
Whatever might be of use to the world-seeker.

After praise, the old man of vigilant fortune,
To the possessor of crown and throne, thus spoke,

Saying:—"Although the region of the world is for thee prosperous,
"Fix not firmly the hand (of arrogance) on this tender branch (of the world).

"From new (present time) to the old time,
"Who remained who may utter words to me (of past affairs)?

"Rustam and Zál and the Símurgh and Sám—where?
"Firídún and his skill, Jamshíd and his cup,—where?

136 Sikandar recollected that he was concerned in Dárá's death.
137 "Khún-khwáh" signifies— mudda'iyán, claimants (for blood).
143 Zál, being born with white hair like an old man, and being abhorrent to the eyes of Sám, his father,—was cast on a mountain-slope, where the

"The earth devoured; and after devouring them long time has not passed;
"Yet of devouring them its belly is not sated.

"They passed away (died); and we also shall pass away;
"For, like the rosary-bead, we are strung to one another.

"Strike not five drums (boast not) within these four arches (the world of four elements);
"For these nine heavens (of the sky) are not without six doors.

"Since thou hast the world, —be world-possessor!
"When enemies sleep,—be thou vigilant!

"Bring forth thy head from the world of fearfulness;
"Fear that one who fears not God.

"Abandon that road (of wickedness) which brings loss;
"The bad bow-string brings defect to (injures) the bow.

"Whoso is inversion of the skirt,
"Of turning it back (straight) to the body,—is there no need?

"From that path (of wickedness) that proceeds in a backward direction (against God's will), do thou
"Ask of God the need of (the wish for) returning.

"Wherefore attachest thou thy heart to that country and property,
"Of which, a little is the sorrow (of this world); and much the calamity (of the next world)?

Símurgh finding him, took him to his nest, and there cherished him for nine years.

The Símurgh is called Zál's wet nurse.

146 "Sisht dara" signifies—murdár-khána, a point in the table of the game nard, in which the table-man cannot be extricated; or 'ajz va mándagí; 'imárat-i-shish darwaza.

If the phrase means—six sides, the passage signifies—the world is the thoroughfare of everyone, the abode of none.

149 The bow-string, badly placed on the bow-horn, injures the bow.

150 "Báz-gashtan" is transitive.

"They (the sages) have guided thee with wisdom:
"For they have pronounced thy property blood.

"A neck that is bloodless is distressed,
"If its blood increases (to bloodiness) there is strangulation (apoplexy).

"Every property which comes into this world—
"Know,—the fierce black snake (is) sleeping over it.

"The vault of this adorned arch (of the sky)
"Has a pillar void (in the interior) for treasure.

"Since, in the recess (void of wealth) of this form (the tomb) we shall sleep (in death),
"Why is it necessary to be paired with the black snake?

"Make free the heart from the foolish entanglement (of amassing wealth);
"Thou art not the tyrant; do justice! do justice!

"If thou abandon the tyranny of Dárá (in amassing wealth),—well;
"If he were the holder (of world-treasures), thou art the Sikandar (the God-worshipper).

"Behold what he experienced from the world's harvest!
"Do not thou the same, so that thou experience not the same.

"Behold what thou didst (in justice) so that thou obtainedst the world,
"Do that indeed (justice) by which thou obtainedst fortune!"

155 The black snake signifies—punishment in the next world; or wealth that, in the grave having become the black snake, coils itself about its master's neck.

156 "Sitúdan" signifies—dakhma va 'imárate, a kind of pillar which they raise on the tombs (makábir) of fire-worshippers, void in the interior for holding treasure.

159 Dárá is called—muhibb-i-tamata'át-i-dunyá.
Sikandar is called—khudá-parast va ká,il-i-ma'ád va ákhirat.

The king, from the answer of the old man decrepit in years,
Accepted these words, auspicious in omen:

Greatly favoured him with a dress of honour;
Prepared for him much treasure and gold fit for a prince.

By his skill (in accepting counsel), the chiefs of Irán
Abandoned the scale (of their opinion) to his weight (of opinion).

165 The flatterers (men of Irán) all, at the door of the court,
Began their praises at the monarch's banquet,

Saying:—"If a lamp (Dárá) of this court (of Irán) has settled (in extinction),
"The sun (Sikandar), the illuminator, has come to our hand.

"If a night has departed,—a day has arrived;
"A rose has departed, a rose-bed kindler (the gardener) has arrived.

"A grain of gold turned its face from the seeker (became lost);
"He looked down, sought the gold, and found the treasure."

164 "Nihádan" signifies—guzáshtan.

"Tarázú bar sang-i-kase nihádan" signifies—mutába'at va inkiyád-i-kase kardan; tan dádan va farmán burdan.

Otherwise:—

On account of his greatness, the chiefs of Irán
Placed (their own) scale (of wisdom) to his weight (of grandeur).

Otherwise:—

By his (Firáburz') skill, the chiefs . . .

166 "Chirágh nishastan" signifies—chirágh khámosh (kushta) shudan.

Plutarch relates:—

After the battle of Arbela Sikandar added a province to the governorship of Mazœus, Dárá's chief favourite. But the youth declined, saying:—

"Sir, we had but one Dárá, and now you make many Sikandars."

From ocean-heartedness, the king, the ocean of grandeur,
Displayed much favour in that assembly.

When they (the courtiers) behold the king, peasant-cherishing,
They displayed the secret of Dárá's tyranny,

Saying:—" So long as his age was,—of noble or of ignoble (nature),
" Of his own trade, none enjoyed the fruit.

" He took away affection from the world to such a degree
" That (even) the dog returned not to his master.

" The one of bad disposition (the tale-bearer) attached to the good;
" To none,—safety as regards blood (life) or treasure.

" Making accusation of tyranny (against Dárá) from this land and clime there departed—
" Generosity to Greece, and manliness to Rúm (there protected by Sikandar's justice).

" The persons who were of weight with him (Dárá)
" Were those two officers,—out of such a multitude.

" When Dárá made strong the heart of those false jewels,
" Behold the world,—how it shattered his jewel (of life);

" To small (mean) ones (the two officers) he gave the crown (rank) of chiefs;
" Behold, at last, how small (shattered) he himself became!

" Ruler not long is that one of sluggish judgment,
" Who causes severity to reach the people of God.

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171 That is—of his noble and ignoble trade.

178 The one of bad disposition is he who, attaching himself to the good, gives their property in plunder to the king. By Dárá's tyranny he found many an opportunity.

"He brings ruin upon the great;
"He makes the mean powerful.

"That one, who is the mean-cherisher, became not the Khusrau;
"Mean-spiritedness is one thing; sovereign-powerfulness is another.

"There remained,—neither compassion in this country;
"Nor ease in the city and territory.

"With feelings of hate, breasts (of men) irritated;
"(Even) from the lock of the treasuries, wardship departed:

"Ruin came upon every trade;
"Where is a thought worse than this?

"Namely,—the trader from his trade fled,
"To the work of another (trade) attracted:

"The husbandman performed the work of the soldier;
"The soldier began husbandry.

"—The building (prosperousness) of the world remains not long,
"When everyone abandons his own work.—

"Those of the desert (shepherds) do the work of the soldier;
"Those of kingly race perform the work of field-watching (shepherding).

"If before this the administration of justice were asleep,
"Verily, the star of the world was confounded (careless).

*"Now the administrator of justice (Sikandar) is triumphant (in Irán),
"Injustice of this kind,—how long will it remain?"

*186 This couplet is uttered by Nizámí.
187 "Pahlavání" signifies—shahriyárí, for shahr means—pahlú.

190 The monarch trembled at this speech ;
He published a proclamation in every region,

That—every trader should perform his own handiwork ;
Save this,—though he practise a good (trade) he does evil :

The husbandman should fasten the yoke to the ox,
Should seek his desire (for wealth) from the ploughshare and the ox.

The soldier should take his own path, according to the regulations ;
Verily, the citizen should enjoy the fruit of his own business.

None should take up (aught) save the pursuit of his own work ;
Should truly bring before himself his own original handicraft.

195 He sought out the deserter from his work ;
Appointed him to that work which was his at first :

Rendered the works of all conspicuous ;
Made all the work suitable.

The world, from the desolation of the former time,
He brought into prosperity, in his own time.

If thou desire good from Time,—do good ;
For, in the end, the portion of the bad is—poison.

By his own fortune he held the world straight (in justice) :
—To possess the world is the recompense of the wise.—

200 Come, cup-bearer ! of the wine (of senselessness), sweet and fresh,
Mix one draught, love-cherishing.

Give that draught, heart-ravishing, to the thirsty one ;
For the thirsty one has no patience as to the draught.

# CANTO XXXII.

## SIKANDAR'S MARCHING INTO THE COUNTRY OF 'AJAM (PERSIA), AND LAYING WASTE THE FIRE-TEMPLES.

1 O world-tried old man (Nizámí)! bring wild rue (of devotion, calamity-repelling);
Cast it on the fire in the Amír's (Nizámí's) bed-chamber.

Because I practise the magician's trade (of pleasant repose);
I entertain fear of the evil eye (of the envious one).

But when (in eloquence) I consume the wild rue out of (my own) heart,
How will the evil eye (of the envious) cause injury to reach me?

In this path (of ease of life) the dangers of robbers are many;
That one who knows not this path (of ease),—how happy of state is he!

1 "Amír" may refer to—Naṣratu-d-Dín.
"Chashmak-zan" here signifies—sáhir.

2 In the bed-chamber of Naṣratu-d-Dín, burn wild rue; for I have a wonderful art. In his name I compose a book, and I fear the eye-wound (the evil eye) of envious men. God forbid that it should reach me! See couplet 91.

3 "Dil" here signifies—the black point of the heart called—suwaydá.
Niẓámí requires to burn no rue save that of his heart.
When the black point of the heart of the holy man is consumed, God comprehends his existence, and his heart is the mirror of the Divine splendour.

4 Fear of the sun is not the poor man's fortune; fearless he eats his daily food.

What a life (of ease) it is which,—with so many dangers (of the world),
It is necessary to pass in the sorcery (of danger-repelling)!

Best,—if we place our foot beyond (abandon) this ladder-step (of ease of life);
If we place the cover on this cauldron full of blood (this pleasant but dangerous thoroughfare).

The narrator (Nizámí) of former tales
Speaks of epochs anterior to his own time, in such a way

That,—when the religion of the rustic (the ignorant one) sate on the fire (became ruined),
Fire expired, and the fire-worshipper burned (with grief).

Sikandar ordered that the men of Irán
Should unloose the girdle (of service) as regards fire-worshipping:

Should renew that same old religion (of Ibráhím);
Should incline towards the religion of the Khusrau (Sikandar):

Should consign the chattels (the cord, &c.) of the fire-worshippers to the fire;
Should take hard measures against the idol-temple.

5 "Afsún-garí" may signify—shá,'irí.

6 Best,—that I abandon this book and the praise of the king; and place the cover of silence on the mouth of the cauldron full of blood—my heart raging to reveal the mysteries of God.

8 "Bar átash nishastan" signifies—kharáb shudan.

Fire-worshipping is the act of ignorant ones and those of little wisdom.

When Dárá, the ignorant one, whose God was his belly, died—fire-worshipping died.

It appears that formerly the religion of Ibráhím prevailed in Persia.

They say that Ibráhím and Sikandar were of the same religion—Islám. See canto xxii. couplet 6; xxix. 8; xl. 3.

See Clarke's translation of the "Bustán of Sa'dí," chapter ii. couplet 37—The story of Ibráhím entertaining the Gabr (Guebre).

In that age (of Kayán kings), so the custom was
That a teacher (fire-priest) used to be in the fire-temple:

Used to make the great treasures in it secure (by burying);
To none was power over those treasures.

The rich man who had no inheritance-enjoyer (heir)
Gave up his own wealth to the fire-temple.

The custom by which grief comes to the world,
—Every fire-temple was a (useless) house of (buried) treasure.

When Sikandar made waste those foundations (fire-temples full of treasure),
He caused the treasure (to his court) to flow like the sea-water.

Of the fire-temple by which he used to pass
He used to dig out the foundations; used to take away the treasure.

Another custom was this—that the fire-worshipper
Sate every year with new brides,

At the Nau-roz of Jamshíd and the festival of Saddah,
—When the regulations of the fire-temple were renewed—

15 Apparently in every city the Persians appointed a man to pursue the rich who were heirless, so that in their own lifetime they involuntarily gave up their property to the fire-temple, and after that lived in poverty.

19 The nau-roz of fire-worshippers is of two kinds.

One day is called—nau-roz-i-kúchak va ṣághir va 'ámma, the first of the month Farwardín (March), when the sun is in Aries, the beginning of the spring harvest.

On this day God created Ádam and the world and ordered the planets to revolve.

The other day is called the—nau-roz-i-buzurg va khaṣṣa va jamshíd, the sixth of the month Farwardín.

On the first of the month Farwardín, Jamshíd (B C. 800) arrived at

20 Brides, husband-unseen (virgin), from every side,
Used to hasten out of the house into the street (to sit with the fire-priests):

Face adorned, hands decorated,
Used to run with wantonness from every direction:

Like the fire-worshipper, red wine uplifted;
In memory of the fire-worshippers, neck-exalted.

—— ——

Tabríz (called by Arabs—Ázarbíján, and by Persians—Ázarabád), and wished to celebrate the nau-roz.

He sate on a canopied throne with various jewels, set upon a lofty place, turned towards the east; and kept a bejewelled crown on his head.

When from the east the sun arose and shone on that crown and throne, the effulgence appeared excessive, and men from beholding it became pleased, and, adding the word shíd (meaning shu'á', splendour) to the word jam, called him Jamshíd, or jam ṣáhib-i-shíd.

And when the sixth day of Farwardín arrived, he made a great feast and sate on the golden throne, and gave access to high and low, and established good customs.

Every year, from nau-roz-i-kúchak to nau-roz-i-buzurg, the kings of Irán used to accomplish men's needs, release prisoners, and engage in mirth.

"Jashn" signifies—shádí va mihmání.

"Sadd" is the name of an 'idd (festival), now called Ṣadd, established by Kayumarṣ, occurring on the tenth day of the month Bahman (January), when they kindle many fires; and the kings and amírs, seizing birds and animals of the desert, and tying bundles of dry grass to their feet and setting them on fire—let them loose, and thus set fire to mountain and plain.

When the hundred sons of Kayumarṣ reached maturity, Kayumarṣ made them kad-khudá (house-holders), and ordered them to kindle a great fire, and the kindling of the fire he called—jashan-i-sadda, or the festival named after the house-holding of his one hundred sons.

From the tenth day of Bahman to the nau-roz-i-buzurg is a period of fifty nights and fifty days.

For further information, see Mirkhond's "History of the Kings of Persia" (by Shea), p. 105; Malcolm's "History of Persia," vol. i. p. 11; Richardson's "Persian Dictionary," dissertation, p. 52.

From the (book) Barzín of the villager (the fire-worshipper) and the sorcery of the Zand,
A smoke (of the sigh of love for the brides) brought forth to the lofty sky.

All their occupation—sauciness and heart-ravishingness;
Sometimes idly-talking, sometimes sorcery-practising.

Save the sorcery (of the Zand), they lighted not a lamp (of work);
Save enchantingness, they learned not anything.

A ringlet let fall, curl within curl;
One a foot-beater (a dancer), the other a hand-striker (a cymbal-player).

Like the straight cypress, a handful of roses in the hand,
—Beautiful was the straight cypress, rose in the hand!—

23 Barzín is the name of one of the fire-priests, who in the city of Balkh built a great fire-temple, called A'zar-i-Barzín.

In the Rashídí, it is said that the men of Fárs had formerly seven fire-temples, each dedicated to one of the seven planets.

Their names are—A'zar-i-mihr, A'zar-i-nosh; A'zar-i-khurdád; A'zar-i-ábtín; A'zar-i-bahrám, A'zar-i-Zartusht; A'zar-i-Barzín.

One day, when Kay Khusrau was riding, a terrible sound came from the sky, such that he fell from his horse; and the lightning struck the saddle (zín) of the horse.

At that place, in thanks for his safety, Kay Khusrau built a fire-temple and called it—A'zar-i-zín.

Otherwise—The brides used to utter sorceries and to perform fire-worshipping, so that the smoke of their fire-kindling and tumult of sorcery-casting reached to the sky.

24 They used sometimes to tell each other tales, and sometimes to utter sorceries of the Zand, and thus kept the hearts of their lovers restless.

25 The lamp is mentioned, as sorcery is usually worked at night.

The sorcery may be that of sauciness and heart-takingness.

27 The flowerless cypress is decorated with handfuls of roses fastened to the branches.

The customs of the damsels of Irán on the nau-roz-i-Jamshíd and at the feast of Sadda have (couplets 19–27) been described.

The second line is uttered by Nizámí.

In the beginning of the year, when from the vault swift-moving,
It used to be the Nau-roz-i-kúchak as regards the world's reckoning.

One day only from street and building was,—theirs
The wide plain for the desire (recreation) of their own heart.

Each one separately used to prepare an assembly;
And thence many calamities (of love) used to arise.

When the necklace of sovereignty (of the empires of Rúm and Persia) became one,
The world's market became void of calamity.

By one king, the throne is lofty;
When the king is increased (in number), the country suffers injury.

One crowned one is better than a hundred,
As rain when excessive is bad.

The king of sound judgment gave the order of such a kind
That none should perform the rites of the fire-worshippers.

That precious (beauteous) brides, face-unseen,
Should display the face only to the mother, or to the husband.

He shattered every form of enchantment;
Made the fire-worshippers wanderers from the idol-temple:

29 On this day the brides went not to the fire-temple.

31 The thread of sovereignty of the world was of two strands—one Dárá's and the other Sikandar's. Now all the world became as one thread or under one king (Sikandar).

33 Kings are likened to the rain of mercy or of justice.
"Haníff" signifies—of Abraham.
"Haníf" signifies—pák-dín, a title of Ibráhím.

Washed the world from polluted religions (of infidelity);
Preserved the true religion (of Islám or of Ibráhím) for the people.

In the Irán land, by such great support,
No fire at all of the fire-worshipper remained.

Again for those Magians, treasure-weighing,
None amassed treasure in the fire-temple (now destroyed).

All the lovely ones, face like the pomegranate-flower (ruddy and beauteous),
Abandoned love for the rose-bed of fire (the fire-temple).

When the king cleansed the custom of fire from the world,
He brought forth the smoke (of destruction) from the fire-worshipper:

Ordered that the men of the Time
Should have no occupation save God-worshipping:

Should use protection for the religion of Abraham;
Should all turn the back upon the (worship of) the sun and the moon.

When the country passed into the property of that treasure-giver (Sikandar),
He urged his steed into the plain of amplitude (of ease).

Became in joyousness victory's partner;
In that way as the pleasant speaker (Firdausí) has said.

37 The seven sacred books of the world are—The Bible (date of Moses), B.C. 1500; the Zand Avesta of the Magians, B.C. 1200; the Three Vedas of the Hindús, B.C. 1100; the Five Kings (Webs) of the Chinese, B.C. 1100; the Try Pitikes of the Buddhists, B.C. 600; the Ḳurán of the Muhammadans, A.D. 700; the Eddis of the Scandinavians, A.D. 1800 (first published).

And if it be necessary for thee that in a new way
Thou shouldst hear from me the wonderful tale in another way,

Pluck out the old cotton (of the former tale of Dárá's being slain) from thy ear;
For it makes the new brocade (of verse of the second tale) tattered-clad (void of freshness).

In that way, as from many watchful brains,
I have heard sweet discourse on this matter:

Have also had many histories;
Have left no word (of them) unread:

Have gathered together that collected treasure (of histories of Sikandar),
The scattered parts of leaves:

From that alchemy of hidden words
I have raised a wonderful treasure-casket (a wondrous tale).

46 "Ramz" signifies—riwáyat-i-gharíb.

47 The first history relates to—Dárá's being slain, and the second to—Sikandar's going to Bábil (Babylon) and A'zarbíjan.

Considering the first tale uttered, hear now the new tale from me.

48 "Shíva" signifies—Sikandar's going into Dárá's country after slaying him.

After slaying the enemy, it was the custom of kings to travel over his country, to view his cities, and to establish a fresh coinage.

50 "Páraganda" here signifies—the scattered writings of which the names of the writers were unknown.

Nizámí compared them with other writings and credited them.

51 "Kímiyá" signifies—the tale written in histories and on scattered (unknown) leaves.

"Poshída haraf" signifies—zer-i-parda haraf, written by others in the tongue of the Magians.

Then that book and scattered (unknown) leaves reached the stage of alchemy (kímiyá).

These histories were written in tongues other than the tongue of Párs.

Verily, the speaker in the language of Fars, the wise old man (Firdausí),
Thus spoke, and his words became heart-pleasing,

That—when the king took the crown and the throne from Dárá,
He urged forth his steed from the compass of Mosul:

Came first, Venus-like, to Bábil (Babylon);
Washed the earth of that place of sorcerers:

Ordered that the fire appertaining to fire-worshipping,
They should quench with skill and wisdom:

Should make wet (wash) the sorcery-book of Zand;
Or otherwise place it in the prison of the library (of the Magians).

He showed the path (of religion) to the people by the path of the ancestor (Abraham),
Wiped the soot and smoke of fire (-worshipping) from their hearts:

And thence with the design of the free
Came to the fire-temple of Ázar-ábád (Tabríz).

In every place in which he saw fire,—quickly
He both quenched the fire and washed (effaced) the Zand.

In that place (Tabríz), was a fire built round with stone,
Which the fire-worshipper used to call—"wisdom-consumer."

54 Sikandar is likened to Venus on account of his splendour and good fortune. See canto v. couplet 25.

56 The book-house (where books of religions other than Islám were placed) is called the prison, because they used to put in it the old and the useless books.

In this case they were there put so that none should read them.

57 "Ázarbíjan" signifies—Ázarabád, a place possessing many fire-temples, the modern Tabríz ("tab," fever; "ríz," dispersing).

60 "Khirad-soz" signifies—that which consumes the wisdom of the devotee, making him careless to all external to itself.

For it, were a hundred priests of the fire-temple with collar of gold,
For fire-worshipping, girdle above girdle (numerous).

He ordered so that that fire of ancient years,
They extinguished and made altogether (dead) coal.

When he quenched the fire of that place,
He moved the army towards Sipahán.

In that lovely decorated city,
Which was possessed of heart-happiness and prosperousness,

The monarch's heart assumed gladness;
With gladness he pursued his heart's desire (of destroying fire-temples):

Extinguished many a fire of the fire-worshipper;
Made bent (in reverence to Islám) the back of many a fire-worshipper.

The old idol temple was as a Chinese idol (full of decoration);
Much more pleasant than the garden in the fresh spring.

According to the regulations of Zartusht and the custom of the Magian,
Several brides,—in attendance in that building.

It may signify—that to which wisdom cannot attain.

"Khudí-soz" signifies—self-consuming. Much dwelling in the fire-temple repelled egotism (khudí) and lust.

61 "Herbud" signifies—the muwakkal-i-átash kada. It is compounded of—her (in Fárs), fire, and bud, signifying háfiz, protector.

63 Isfahán was celebrated for—turquoises, black lead, ambergris, and sword-steel.

67 In the Rashídí, bahár is simply the name of an idol temple; but it is said to be an idol temple in Sipahán, in which lived the girl, Agar Humayún, of the descendants of Sám.

Sám may be the son of Núh, or the grandfather of Rustám.

All—the calamity of the eye and the torment of the heart;
The foot (of the heart) of every rose descended in the clay (of love).

70 Among them a girl, a sorceress of the lineage of Sám (son of Núh);
The father named her—"Ázar-Humáyún."

When that heart-ravisher uttered sorceries,
She used to take sense from the heart; patience from souls.

By (her) sorcery, from Zuhra (sorceress though she was) the heart was gone (in love);
Like Hárút, a hundred were dead (a sacrifice) for her.

Sikandar ordered them to hasten
Against that building that it might become ruined.

The woman (Azar-Humáyún), a sorceress, out of her own form,
Appeared a great dragon in that crowd (of temple-destroyers).

75 When the people beheld the fiery dragon,
They released their hearts from (desire of extinguishing) the fire:

Became crippled from fear of it;
Went flying to Sikandar,

Saying:—"In the fire-temple is a dragon,
"Like the bomb, fire-setting to men.

69 The first gul may be written gil, signifying—clay (the body).
The foot (of the heart) of every body . . .

75 This may be rendered:—
When the people beheld that dragon, fire-setter,
On suffering its fire they let go their heart from the fire (of courage).

76 Observe the force of the first shudand.

"That one who passes by that dragon,
"She immediately either slays (with fiery breath) or devours."

The king—of the secret of that hidden craft (by which a woman becomes a dragon)
Asked his minister (Aristo); and the minister replied,

80 "Balínás knows secrects in such a way
"That over deeds he is master of sorcery."

To Balínás the king said:—"This form,
"How shows the dragon to me?"

The sage replied: —"A form like this
"Knows only how to practise sorcery.

81 This may be rendered:—

To Bilinas the king uttered this matter (and asked):—
How appears this malevolent one (the dragon) to us?

Balínás, in the Dictionary, Haft Kúlzun, Bilínás and Bilínús, in the Dictionary, Farhang-i-Shu'úrí of Constantinople

He is called—in the first, the companion of Alexander and a magician; in the second, a sage, the disciple of Hermes, versed in the knowledge of the nature of things, of talismans, and of astrology.

Some have thought Bilínás to be Pliny

The Persians and the Arabians cannot represent in a more faithful manner the name of the Latin naturalist, they cannot introduce a strange name beginning with two consonants without giving to the first of those consonants the same vowel as the second, or without preceding it with an alif ا.

But it may be observed that they wrote:—

فلاطون , افلاطون Flátún, Aflátún (Plato).
سکندر , اسکندر Sikandar, Iskandar (Alexander).

Baron de Sacy considers the name to be that of Apollonius of Tyaná, and he bases his opinion on the following passage:—

"I was an orphan of طوانه, in great indigence, and destitute of everything."

Apollonius of Tyana in Kappodocia, born three or four years before the Christian era, was one of the followers of the philosophy of Pythagoras. Euthydemus, the Phœnician, taught him—at first at Tarsus, and later at Ægos—grammar, rhetoric, and philosophic doctrines. Euxenus taught him the philosophy of Pythagoras. He died A.D. 97.

See Canto xliii., couplet 29.

"If the king desire, I will hasten,
"I will bring the dragon's head within the tent-rope (a noose)."

The world-possessor said :—"This thy terrible one,
Against it,—if thou canst, employ a remedy."

85 The wise man went towards the fire-temple ;
He beheld the black dragon, head upreared.

When that dragon looked at Balínás,
It saw the path of the glass phial (of sorcery) against the diamond (the shatterer).

That helpless sorceress evoked
Many (kinds of) sorceries, man-entangling,

Every enchantment which was ineffective,
Turned back its head (injuriously) to its own enchantress.

The wise, sensible man, by artifices,
Made captive the enchantment of the scatterer (of sorcery).

90 At the time when came to hand, that fortune,
By which he could bring defeat upon the great enchantress,

He ordered that they should bring a little rue;
He cast it on that dragon, like water on fire :

Stopped her pastime with one enchantment (one throw of the rue) ;
Destroyed her sorcery-making (the assuming of the dragon-form).

84 "Patiyára" signifies—jádu va amr-i-muhíb va makrúh.
91 In the East, rue is used for easing women at the time of parturition and for repelling enchantments. See couplet 1.

When the girl saw that that sage (Balínás) was such a one,
She unloosed the fastening from the art of sorcery of
that transformation (into a dragon);

Fell at his feet and besought protection;
Sought, in peace, access to the world-king.

When Balínás beheld the countenance of that moon,
He saw the path of his own desire (love) to her:

Gave her security in his own protection;
Gave her escape from those enchantress slayers.

Ordered so that they kindled the fire;
Burned the fire-temple in that fire:

Took the Pari-faced one to the king,
Saying:—"This moon was the black dragon!

"She is a woman, work-knowing, and very wise (in sorcery),
"The ear of the sky twisted by her sorcery!

"She draws up well-water from the abyss (root) of the
earth;
"Brings down the moon from the sky:

"Washes blackness (in auspiciousness) from the face of
(inauspicious) Saturn;
"Ascends a lofty citadel (the sky) by a thread of hair.

"As to beauty, what shall I say?—a Parí form?
"(Nay); no daughter of a Parí was like this!

"The ringlet-tip (made) of a circle of pure musk
(black),—
"The cord placed on the neck of the sun (her resplendent
face).

---

98 "Nírang" signifies—the art of sorcery—the dragon-appearance.
"Sihr" signifies—the dragon-making of the girl.

100 As the tree sucks up by its root.

103 Her ringlet-tip (made) of a circle of musk
Placed a cord on the neck of (made captive) the sun.

"By the king's fortune, I closed her path of enchantment;
"I shattered entirely her name and fame (in sorcery).

"She became weak, and entered my protection;
"If the Khusrau make her my mistress,—it is well.

"And if she be meet for the king's service,
"She is for me both sovereign and also sister."

When the king beheld the cheek of that heart-ravisher,
A moon, adorned with gold and jewels,

He gave (her) to Balínás, saying:—"She is submissive to thee;
"She is fit to drink the wine of thy cup.

"But, be not secure of her sorcery;
"Be not careless of her craft and skill."

Balínás, in thanks for the king's surrender,
Rubbed his face on the road-dust.

He made the Parí-faced one the lady of his house,
The Parí rendered many of this sort (of the house of Balínás) distraught.

He learned from her all sorceries;
On that account, his name became:—"Balínás, the magician."

—Whether a magician, or one star-understanding,
Thou shouldst not shut out from thyself the fear of death.—

Those two together practised enchantment-devising;
They concealed no secret from themselves.

Come, cup-bearer! that stream of Paradise,
Cast into that cup of fire-nature.

---

111 The second line may be uttered by Nizámí.

115 The stream of Paradise signifies—the delight of beholding the majesty of God Most High.

The cup of fire-nature signifies—the cup of senselessness which is mixed with the fire of Divine love.

From that water (the stream of Paradise) and fire (the
desired cup) turn not away my head;
Give to me; for from that water I take fire.

116 If taram be written for baram, we have :—

Put not far from me that stream of Paradise and cup of fire-nature Nay; give me the cup of the relish of beholding God Most High. For from this water and fire I am fresh.

For kazo read kazán.

# CANTO XXXIII.

## SIKANDAR'S ARRIVING IN THE REGION OF ISFÁHÁN, AND MARRYING ROSHANAK,* DARA'S DAUGHTER.

1 At the time of mid-winter,—how happy that one who
Places before himself—fire and roast fowl and wine!

* Roshan is the name; the affix ak is used in an endearing sense. Richardson's Dictionary, 1829, gives Roshang only. Malcolm, in his "History of Persia," vol i. p 57, considers Roshanak in Persian equivalent to Roxána in Greek. In a complete collection of voyages and travels, by John Harris, D.D., 1748, vol. ii. p 908, it is stated :—

Dárá bequeathed as wife to Sikandar his daughter Roshanak, a name which the Greeks have changed into Roxana.

Plutarch (Langhorne's translation, pp. 478 and 482) says :—

Sikandar's marriage with Roxana—the daughter of Axyartes, Dárá's brother, a chief in Sughdiana, with the exception of Dárá's wife the loveliest woman seen by the Makedonians,—was entirely the effect of love. He saw her at an entertainment and found her charms irresistible. Nor was the match unsuitable to the situation of affairs. The barbarians placed greater confidence in him on account of that alliance, and his chastity gained their affection. It delighted them to think he would not approach the only woman he ever passionately loved without the sanction of marriage.

After his return from India, at the age of thirty-two (B.C. 324), at Susa (shus, in Pahlaví, pleasant), he married Barcine, or Statira, Dárá's daughter.

"Dí" signifies—the time of the sun's remaining in the mansion of Capricorn; the month is the first of the winter-season.

Brings to his hand an idol (a lovely, virgin woman) of pomegranate bosom,
That brings defeat (of shame) to the pomegranate of the garden.

From that tall, shady pomegranate-tree (the lovely one), to the time of spring,
He desires—sometimes the pomegranate (the bosom); sometimes the water (the wine) of the pomegranate (the luscious lip).

Forth he brings his hand from the corner of the building (of the women-folk) at that time,
When the blossom (of spring) appears from the bough:

(When) the world becomes fresh, like the joyous spring;
The desert becomes pleasant, and the retired place unpleasant.

He takes the ringlet-tip of that heart-ravishing one;
Moves proudly from the house to the garden:

Makes the sugar-fountain (the lip and the mouth of the lovely one) rosy (with ruddy wine):
Passes some moments (of the spring) in gladsomeness.

The representer of the book of kings
Moved the cradle of representation thus—

That, when in Sipáhán the king, girdle-bound,
Caused the crown to reach the revolving sphere,

3 Sometimes he places his hand on her bosom, sometimes he kisses her lip—or takes luscious wine from her hand.

7 Otherwise:—

Makes (his own) sugar-fountain (mouth) rosy (with kissing the rosy lip of the lovely one).

8 The book of kings signifies—the Sháh-Náma, by Firdausí; or any other book in which the histories of kings are given.

He rested two days in sport and pastime;
Sought out news of Dárá's women-folk:

Opened the doors of the seven treasuries;
Prepared a dress of honour according to the custom of the Kayán kings:

Of Egyptian, and Chíní, and Rúmish silken cloths (for the house),
Prepared a costly present:—

Royal costly garments (for apparel),
Which gave treasure to the heart, and freshness to the soul:

Fine cloths, gold-woven, and soft silks (for drawers),
Which make the love of the wearers ardent.

Of jewels, many a decorated chaplet,
In it, many a rarity studded.

Many a bladder of musk, unopened (freshly cut from the musk deer);
Many a garment of the belly-skin, heart-cherishing,

He sent at once to the women-folk of the king (Dárá);
He exchanged the black colour (of mourning) for the ruddiness (of happiness):

10 "Mushkúya" (mushk-kúya) signifies—khána,e mushk; haram-khána; khána.

"Mush" means—coming together.

11 The kings of Persia had seven treasuries; those of Khusrau Parvíz are celebrated.

The seven treasures are—gold, silver, iron, tin, copper, lead, and brass.

"Haft ganjína" may signify—the chair of Sultáns adorned with the treasures of seven climes.

17 Dárá's family was in mourning for Dárá's death.

Removed dust from the blue (mourning garments) with coral (red, joyous garments):
Cast a (red) gold (joyous) wash on the lapis lazuli (mourning garments):

Rubbed the red gold (of joyousness) on the black stone (of mourning):
Proved, perhaps, the gold (Dárá's women-folk) on the touchstone (of kindnesss):

Washed Dárá's bed-chamber of mourning;
In place of the violet (of mourning), the red rose (of joy) sprang up.

When he had (by these joyous gifts) adorned that charming garden (Dárá's women folk),
He made resplendent the face of the hearts' ease (Rôshanak).

Exercised patience three or four days,
Until the rose-bud (of joy of the women-folk) of (like) the fresh spring blossomed.

The brides (the damsels) display love for ornament-displaying;
Make head and hair-parting trim and pleasant.

Bring into the brain the desire for the rose (the adorning of the body, and the perfuming of the apparel);
Bring the glance toward the luminous lamp (the sun).

18 The garments of mourning of Dárá's family were changed for those of feasting.

19 He proved whether Dárá's women-folk, who were like precious gold,—would be pleased by these rarities or not.

22 They apply oil to the ringlet-tip, make it fragrant, and comb it.
"Sar va fark" signifies—one and the same thing.
"Fark" is used as padding to the metre, but may signify—khatte ki miyán-i-sar dar múhá uftad.

24 In Persia, while mourning, they used, for a period of forty days, neither to look at the sun nor to smell a flower.

When Sikandar knew that of mourning no trace remained,
He cast out the sleeve of decoration (abandoned present-giving) for apology.

To his minister (Aristotle) of eloquent tongue he said:—"Arise!
"Expand quickly both thy tongue and thy pace.

"Go to Dárá's seraglio; say, for me,
"That here I have wandered, peace-seeking, for that purpose

"That the face of the moon-faced one (Roshanak), of the lineage of Dará,
"I may behold;—May the beholding of her be auspicious!—

"(That) I may establish a citadel in his (Dárá's) bed-chamber (for its protection),
"May bring forth loftily the head of his (Dárá's) dependants (the daughter and her attendants).

"A golden litter (for women), pearl-studded,
"All its form replete with ruby and turquoise,—

"Take, so that the lovely one may sit on it;
"May move proudly from sky to earth.

25 "Astin afshandan" signifies—berun afgandan, tark kardan

Formerly people kept ready money in the sleeve. When the sleeve was expanded the money fell out. Thus they say:—"Money in the sleeve is better than father and mother."

When Sikandar knew that no effect of mourning remained, and that the custom of wearing of ornaments and handsome garments had returned, he made excuses before them (for the crime of slaying Dárá), and scattered his sleeve (cast down the skirt of excuse), and the women-folk pardoned his crime.

29 "Zer-dastán" may signify—Roshanak's attendants.

"Dukhtar" is commonly called—'ájiza.

30 "Mahd" signifies—mahála.

On first asking in marriage, they send a bejewelled litter to the house of the father of the bride. If they accept the litter, they keep it in the house and send the bride, in proper season, in it.

31 If asmán be read for az asmán, the second line will be:—

The sky (the lovely one) may move proudly to the earth (Sikandar's dwelling).

[illegible] steeds, wind-fleet, with saddles of gold,
[illegible], for the sake of her attendants."

[illegible] the wise minister experienced (heard) an order like this,
He bound his loins, and performed the order:

Took the path to Dárá's private house;
Took (fascinated) the whole of the household, by his courtesy (praise).

35 Entered the seraglio of musk nature,
Like the running water which enters Paradise:

Beheld a paradise full of beautiful húrs (houris);
Became fascinated when he beheld the fascinator (the lovely women).

With those of apple-cheek, man-fascinating,
He continued to sport (in gallantry) like a man with the apple.

The first word that fell,—
He gave, on the king's part, to the veiled ones, salutation,

---

The second line may be rendered:—
Began praise of the whole household (of Dárá).

The running water of Paradise signifies—slowly, gravely.

The first farebanda signifies—fareb khwanda, or fareb dihanda.

The second farebanda signifies—fareb kunanda; dil-i-nazirán rá [illegible]banda.

The second line may be rendered:—
[illegible] the fascinator (the woman-killer, by his gallantry) when he beheld the fascinator (the heart-ravishing women).

The custom of a gallant man is this—When a heart-enchanting [illegible] comes into his sight, it comes to his heart to wish to make her, [illegible] gallantry and address, subject to himself, so that she may incline [illegible] to him.

Saying:—"The splendour (of joy) be from the king (Sikandar) to the king's (Dárá's) women-folk!
"Duality (alienation) be far from your midst!

40 "If the revolving sphere committed a crime,
"(And) displayed hand-essaying (treachery) towards this house,

"The king (Sikandar)—of all those losses that chanced (to Dárá)—
"Has no crime in respect to those losses that passed.

"In the end (by Dárá's dying wishes), my hope became such,
"That the hopeless one (Sikandar) may become hopeful of it (Dárá's house);

"May bring his judgment to the prosperity of this house;
"May exercise his own lordly rights (by becoming Dárá's son-in-law).

"By Dárá's command (as to marrying Roshanak), and the good breeding of relations,
"He (Sikandar) advances the foot for the work of alliance.

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39 May God Most High make both families (Dárá's and Sikandar's) one!

41 Dárá himself was army-leader against Sikandar, and fell by the hand of his own officers.

42 The second line may be:—

(a) The hopeless one (of the men of Irán) may become hopeful of favour of him (Sikandar).

(b) That the hopeless one (Roshanak) may become hopeful of him (Sikandar).

(c) That the hopeful one (other than Sikandar) may become hopeless of (marrying) her (Roshanak).

Otherwise:—

As to Sikandar, I am hopeful that, although before this he was hopeless, he may now, seated on Dárá's throne, be hopeful of his house.

44 At the time of dying Dárá had desired Sikandar to marry Roshanak.

"Farhang-i-khwesh" signifies—respect to the offspring of [illegible] whose daughters are married to their relations and to none else.

"The desire of the world-king is of this sort,
"From the honourable house (of Dárá) of such honourable fame,—

"That his (fair) face (by joy) may become resplendent;
"That Roshanak may become the inestimable pearl of his crown:

"That he may illumine his eye with her resplendent countenance;
"May make his house the rose-garden by that red rose.

"Thus, he accepted the treaty (of marriage) from Dárá,
"For moon (Roshanak of moon-face)-taking,—behold he has sent the litter!

"The world-possessor, who here (in Sipáhán) let go his rein (rested),
"Prepared for the desire of this matter (alliance with Roshanak):

"Closed the tongue of persons with this speech (of alliance);
"Came, in this search, on his own feet.

"Bring ye forth the Parí-faced one to the litter;
"Exercise ye effort for the arrangement of this matter (of travelling)!"

To the councillor (Aristotle), thus spoke the interpreter (a woman of the bed-chamber),
Saying:—"In the king's shadow remain perpetually!

"The person (lady) of the house is even one house-born (pure):
"The one wind-come (dissolute) also goes to the wind.

[illegible] sará,e" signifies—a house, the people of which are free from [illegible]

[illegible] face is likened to white ivory. Orientals take fairness of face to [illegible] happiness; and swarthiness, unhappiness.

[illegible] khána" signifies:—
[illegible] va sáhib-i-khána, mistress or master of the house.

"In golden water it is proper to inscribe this saying:—
—"The camel-driver reaped what the ass-owner sowed.—

"The knob of the corner of his (Sikandar's) litter is our crown;
"The ground-kiss to that cradle our ladder of ascent.

"If he (Sikandar) take (Roshanak) captive, we are head-lowered (in respect);
"And if he make alliance (of marriage), verily, we are slaves (order-accepters).

"It is not proper to draw the head from his order;
"Where his judgment,—there is the golden key.

(2) One whose lineage is known.

(3) "Shoo zan," the husband of the woman, because (meta.) they call the married woman the house (khána).

"Khána-zád" signifies—asl va ham jins; sáhib-i-khána, a son or a son-in-law; one born in the house and nurtured in innocence.

"Ba bád ámada" signifies—the opposite to kas-i-khána; or one houseless and whose lineage is unknown; a dissolute woman.

54 There were two brothers, of whom one was an ass-owner and the other a camel-owner.

Each by himself gained his livelihood.

The ass-owner one day sowed a piece of land in a torrent-bed, and went on a journey, from which he returned not at the time of reaping.

The camel-owner reaped the crop and took it to his own house.

The magistrate of the city asked, saying:—"That sown by the ass-owner, who reaped?"

They replied, saying:—"The camel-driver reaped what the ass-owner sowed."

And this is now a proverb.

The ass-owner is often a husbandman; the camel-driver, a soldier.

56 Of kings' litters the sides are raised to prevent the falling out of the bedding and the pillows. They call that litter eight gosha when it rises at each of the four feet and twice in each of the sides.

57 The golden key may signify Sikandar's existence, and the iron lock, Roshanak's.

The couplet may mean:—

Sikandar's judgment is like the golden key (the sun); whatever comes into his reason is the essence of truth.

Wherever his thought is—there is the golden key—in his order is no mistake,—the good opener and the perfect finder of truth.

"If the king bring his head (incline) to this matter (of marriage),
"He will cause Roshanak's head to reach the moon!

"We have agreed to the (royal) dowry of the Khusrau,
"For we are born of the seed of Khusraus.

"When the monarch gives the order,—on the day
"That for alliance is good,

"We will proudly move to the Khusrau's court;
"Will display joy according to the usage of homage."

When the learned minister heard this answer,
He went to the king; he uttered whatever he had witnessed.

From joy the king's countenance kindled;
For man is the prey of (fascinated by) a pleasant reply.

That answer which gathers dust (vexation) in the ear,
Brings the hearer's heart to sorrow.

On the day when fortune was auspicious,—
The aspects (of the stars) were favourable for conjunction,

The world-seeker, according to the custom of his own ancestor (Ibráhím),
Made the Parí-born one (Roshanak) equal to himself (his spouse by marriage):

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58 "Sar dar áwardan" signifies—rází shudan va tawajjuh kardan.
60 That day was good for the zifáf.
65 "Naẓar" signifies—the conjunction of two stars in one mansion, and the aspects of the constellations.
66 According to the rites of Islám, and according to the láw of Ibráhím, Sikandar established the marriage-bond.

Took the covenant also according to the custom of Kayán kings;
Took fidelity into his heart, and loyalty (as to the covenant) into his soul:

In that contract (of marriage), for the sake of her rank,
Fixed her dowry to the extent of the country of Persia:

Ordered that the office-holders (or the people of trade) of the time
Should bring the market and the city into adornment:

70 With the embroidered cloth of Khwárazm and the brocade of Rúm,
Should make fresh all that land and clime.

In that way that they desired,—(the city of) Sipahán,
They arrayed in brocade and (cloth studded with) jewels:

Arrayed, on the border of street and roof,
Carpets (embroidered with forms) of tulips of amber colour (red and white):

Upreared the standards to the sphere;
Made the world newly adorned.

---

67 In marrying he performed the Kayán rites for preserving the heart of Dárá's veiled ones and the honour of Roshanak

Otherwise —

In that covenant-making Sikandar was not forced He brought that loyalty willingly, not forcibly, into his heart, for force in such a matter is abhorrent

"Mihr" signifies—pure inclination to loyalty as to the covenant.

70 "Mutarrá" signifies—árásta

72 "Turrah" signifies—something on the root for catching rain-water—bárán-gír; or the border of anything

This couplet describes the decoration (á,ina-bandí) of a city at the time of nuptials of kings, or after returning from the performance of important matters.

The street and the market became crowded with tent-roofs;
The impress of affairs became of another kind.

In every street, they appointed—a musician;
A song-singer, and a harp-player.

(From) the sugar-scattering (melodiousness) of that enkindled lute,—
The enemy (the envious one), consumed like aloe-wood and sugar.

From the quarter of Khazrán (in Turkistán) to the brink of the river Zinda,
The earth became alive from the new mode of music.

From the many torrents that came from wine,
The lip of the (intoxicated) minstrels bit (kissed) the (musical) strings.

---

74 "Killah" signifies—a screen or a canopy of canvas, called (in India) shámiyána, set up on poles, sides open These were pitched in the open parts of the city.

"Sikka" here signifies—rawáj va raunak.

75 "Aghání" (sing aghniya) signifies—songs sung without the playing of an instrument.

76 "Ud afrokhta" signifies—a musical instrument, by the flame of the voice of which the hearer's heart becomes roast meat.

The burning of aloes and sugar describes the custom of the country.

Those envious of the king became consumed like sugar and aloes, saying:—"How joyful are these nuptials!"

On the nuptial night, to give pleasure to the ear by its crepitating sound, they burn sugar and aloes The couplet may refer to the scattering that they make on the bride and the son-in-law.

77 They take to Khazrán parrots, and from it, excellent honey.

The Zinda-river signifies—the rúd-khána,e siyáhán, the water of which is very clear and sweet.

The second line may signify:—

(a) (In place of sweetmeats after wine) the minstrels bit (with the teeth and the lips) those musical strings.

(b) The lip of the minstrels sucked up the torrent (of wine).

The rose-water of Isfahán and the musk of Tiráz (in Turkistán),—
The head (the mouth) of the musk-bladder and the rose-water flagon—opened.

The crepuscule, in joy for the king, put on the red rose (the ruddy garment of joy);
The sun and the moon made a tray full of sugar (the ruddy crepuscule and scattered it).

The heavens prepared a palace of the (scattered) sugar (the ruddy crepuscule);
Upreared another vault (the sky) with the (strewn) roses.

All countries and territories in tumult through joy;
The minstrels in all quarters shout bringing forth.

When (the bride of) night displayed splendour with (her) black silk (of darkness),
She adorned her cheek and ringlet with the musk (of darkness) and the moon.

Thou wouldst have said:—"Perhaps the (half) moon of the sphere is the shell;
"(And) in it, the perfumer of Kirkh (the sky) has rubbed ambergris (lumière cendrée)."

For the sake of the monarch, that moon of musky noose (Roshanak)
Made almond of her eye, sugar of her mouth.

---

79 Celebrated are the rose-water of Sipáhán and the musk of Tiráz.
The men of Sipáhán scattered musk and rose-water.

80 "Súr" may signify—jashan, a banquet; or díwár, a wall.
In the latter case:—
On the king's walls the crepuscule (in joy) fastened the red rose.
If rekht be read for bast:—
The crepuscule scattered the red rose on the king's walls;
The sun and moon, filling a tray with sugar, scattered it.

84 Kirkh, the glory of Baghdád, is famous for its ambergris.
On the nuptial night they send ambergris (a black perfume), rubbed in a shell, to the house of the bride.

85 There are many interpretations:—
(a) Roshanak, having prepared some almonds and sugar, sent them to

She sent both to the king's seraglio ;
For the musk (darkness of night) and the moon (light) are (a bride) worthy of the royal haram.

The next day, when the lofty sun
Drew forth its head, bride-like, from the (black) silk (of night).

The heart of that monarch of Rúm, on account of that bride (Roshanak),
Fell into tumult like the Russian camel-bell.

He prepared a banquet with music and wine,
From envy of which Paradise brought forth the sweat (of vexation) :

---

Sikandar; for musk and the moon (the darkness and the splendour of night) are a bride worthy of the king.

(b) Though they had prepared other things for the people generally, Roshanak (for the purpose of calling to the king's remembrance her own eye and mouth) made ready, that night, some almonds and sugar, and sent them to the king's seraglio. This proceeding may mean—perfumes and a mistress are fit for the private rooms of a king.

(c) For the monarch's sake, that moon of musky noose (the bride of night) made almond of its eye (the stars) and sugar of its mouth (the moon).

(d) The bride of night (by order of the sky, intent upon congratulating Sikandar on his joy) adorned itself with the musk of darkness, the almond of the eye, and the sugar of the mouth, in honour of the king's nuptials.

86 (The perfumer of Kirkh, or the sky) sent both (the ambergris and the musky noose, that is the bride of night of black tress) to the king's (Sikandar's) bed-chamber.

For they are fit for the royal chamber.

When night came and the moon came forth, that moon of musky noose (Roshanak) prepared (as a present to Sikandar) from its own eye and mouth almond and sugar, and sent them both to the king's bed-chamber.

For musk (the black tress) and the moon (the mouth) are fit for the king's bed-chamber.

89 "Khʻay bar áwardan" signifies—'arak bar áwardan · khajal shudan.

90 Sported with wine with the chiefs ;
His head and the cup (presented to others) both heavy with wine :

Gave that day treasure to such a degree,
That in bearing it the earth was distressed.

When (the thief) night shattered the jewelled (threaded) rays of the sun,
(Of those rays) a ruddy cornelian (ruddiness) came to the hand of the crepuscule.

It (the crepuscule) gave the (ruddy) cornelian in exchange for the turquoise of Bushák (the darkness of night) ;
—Behold how my speech fell upon the men of Bushák !—

For his heart's desire (the bringing of Roshanak to his own dwelling), the king discovered power ;
He sent (at night) a person to the musky (fragrant) seraglio (of Dárá),

91 The effect of wine-drinking is generosity

92 "'Akd-i-khurshed" may signify—the sun's revolution from east to west

| | | |
|---|---|---|
| shab | may mean | muṣíbat. |
| 'akd | " | sultanat. |
| khurshed | " | Dará |
| 'akik | " | Roshanak |
| shafk | " | Roshanak's mother. |
| pírúza,e busákí | " | Sikandar |

When night (the vicissitudes of Time) shattered the jewelled rays (of the kingdom) of the sun (Dárá)—a cornelian (out of those jewelled rays, Roshanak) came into the hand of the crepuscule (Roshanak's mother).

93 The second line is uttered by Nizámí

The people of Bushák (near Nishápúr), proverbial for villainy, were at enmity with Naṣratu-d-Dín, in whose cities none mentioned them without saying :—

"God preserve me ! Why spoke I of them ?"

The turquoise of Bushák is famed.

96 That Roshanak, like the luminous lamp,
They should bring to the garden (Sikandar's house) with the garden-cherisher (Roshanak's mother).

To Roshanak, thus her mother spoke
—Of her king, Sikandar, of illumined soul,—

Saying :—" The unparalleled Sikandrian ruby (Sikandar),
" When it becomes co-equal with (the spouse) the pearl (Roshanak) in essence (unity),

" We may exercise in this matter (of espousing Sikandar) empire-protecting ;
" May practise the same nobility and royalty (as in Dárá's time).

" It is not proper to turn the head from his order (as regards marriage),
" For one can obtain none better than him.

100 " Make thy ringlet-tip the girdle of his service ;
" For his happiness (by thy devotion) is auspicious to thee.

" Save him (Sikandar), whoever strikes his head (desires propinquity) with thee,
" Strikes his head, like thy ringlet, on the girdle (or mountain).

95 Otherwise :—
They should bring to the garden-cherisher (Sikandar) in the garden (his own dwelling).

100 "Kamar" signifies—band-i-kamar.

101 Save him (Sikandar) whoever strikes his head with (desires) thee.
Strikes, like thy ringlet, his head on the mountain-slope (does a mad act).
When warriors sever the head of a renowned one, they attach it by the hair to the waist.
The hair of lovely ones is long and beats against the waist ; so will the head of the presumptuous one beat against the girdle of his slayer.
"Ba kase sar zadan" signifies—kurb-i-kase khwástan ; tam'-i-kase kardan.

" If in thy ear be the gold ring,
" When it is without him it is (only) the door ring.

" Do him courtesy, for he is our lord;
" Dárá-like, his heart is intent on favour to us."

The girl, heart-cherishing, accepted from her,
With coyness and bashfulness, (the counsel) very worthy of acceptance.

At the king's banquet, the Parí-born one.
They placed in a golden couch, like the moon (in the golden cradle of the sky).

Hastened her to the private chamber of the Khusrau;
Made the chamber (of Sikandar) void of spectators.

Then at that place where were the magnificent (marriage) presents,
Which kindled the brain of spectators,

The gentle mother gently took her hand;
She consigned the precious pearl-shell (Roshanak) to the sea (Sikandar),

Saying:—" Of the seed of (Kayán) kings, neck-exalting,
" This one straight cypress (only) has remained a token.

" I say not—a jewel, most precious,
" I entrust to a husband most renowned;

" (But) one father-slain, left fatherless,
" An orphan of a dispersed empire (given to plunder),

" I entrust to the care of a Sikandar!
" Thou knowest, and the Judgment Day, and that judgment."

104 The second line may be:—

Accepting much with coyness and bashfulness.

108 To the sea she consigned the shell that it might become pearl-producing.

The monarch accepted her from the mother;
He placed the diadem of equality on her head.

They gave the box-tree (Roshanak, of lofty stature) to the lily (Sikandar, soft of tongue and very kind);
—The parterre (Sikandar's dwelling) became the ground of the noble cypress.—

The king, on account of the beauty of that royal jewel (Roshanak),
Entered upon the work of jewel-purchasing.

He beheld such a Parí that, from heart-ravishingness,
The Parí became the attendant of her person

A proudly-moving cypress, its fruit the date (sweet speech);
Sugar, the sweetness-seizer of her speech!

An eye,—the fascinator, violently passion-seeking;
The remedy-giver to the sick (with love), and to the sick riser (the convalescent).

The tongue short (little given to talking), and the ringlet and the neck long;
The lip like sugar—the mole (on the lip) talking in secret with it.

The chin smooth; the throat full;
The waist slim; and the bosom high.

One cherished like the liver with pure blood;
One brought forth like vision from the eye (of her parents).

114 The second line is uttered by Nizámí.

117 This is the wonder—that the fruitless cypress bore the date-fruit.
The date signifies—sweet speech, not the luscious lip.

121 Roshanak was cherished like the liver whose freshness is in blood; and so graceful and tender of body that you might say she was cherished in the eye (of her parents and nurses), like a vision.

In every tumult (of saucy speech, love-stirring) that she used to excite with her lip,
She used to strew the salt (of passion) upon those heart-broken:

With every laugh which from her lip she made sugar-scattering,
She made the temperament of the one of sugar laughter (the lover) more ardent:

A ringlet,—curl-taking (curly),—of pure musk (the tress),
Cast shade on the sun's fountain (the lustrous cheek):

125 A face like the rose; and (on it), expressed the water of the rose (lustre),
A rose-water from every (lustrous) fountain (cheek),—excited.

Sikandar, who beheld that fountain (the cheek) and shadow (the tress),
Became comforted when he reached the stage (of obtaining Roshanak).

Otherwise:—

She appeared like vision (glances issuing) from the eyes of men.

That is:—

From great love men held her dear like the man (pupil) of the eye; or she lodged in their eye-house (the eye).

Possibly:—

"Khún-i-jigar" signifies—pára,e jigar, liver-fragment, a son.

"Khún-náb" signifies—ashk-i-khún, blood-tears.

Having slain through passion of love a world of lovers, Roshanak found nourishment from their blood.

123 See canto x. couplet 26.

125 Rose-water is bitter. Roshanak, by her beauty, brought a world to tears.

The second line may be:—

(*a.*) A rose-water (of bitter tears, through love) from every eye (lover),—excited.

(*b.*) A rose-water (a lustre) from both her eyes,—excited.

126 Whenever the traveller finds water and shade, verily, he alights and rests.

To his eye of fidelity she became agreeable;
She took his heart when she entered his embrace.

For his heart's desire he took her tightly into his embrace;
And plucked his heart's desire from that heart's desire (Roshanak),

His life gladdened become by Roshanak;
His palace, more resplendent than the garden of Paradise.

The king always called her—"Jahán-Bánú" (the world-lady),
He preserved towards her the custom of state.

For she was vigilant, and endowed with modesty and grace;
Was tongue-bound as to (foolish) words unfit to be uttered.

The key (of power) of all the royalty which he possessed,
He gave to her, and exalted her crown beyond the sphere.

Of seeing her face,—one moment,
He was not patient so long as he went not towards her.

With gladsomeness in that country (Isfáhán), Paradise-like,
He reposed with that Paradise-creature (the húrí).

180 According to the Shar' (the precepts of Muhammad), the lords of religion preserved respect for their women-folk.

183 Note the idiom in the Persian text.

184 Malcolm, in his "History of Persia," states —

Isfáhán (population 200,000; latitude 32 40′ N, longitude 50° E), once the capital and still the principal city of Persia, has the happiest temperature Excepting during a few weeks, the sky is unclouded and serene; the rains are never heavy and snow seldom lies on the ground, the air is so pure and dry that the brightest polished metal may be exposed to it without being corroded

In spring no spot in the world has a more lovely garb, the cleanness of the streets, the shade of the lofty avenues, the fragrant luxuriance of the gardens, and the verdant beauty of the wide-spreading fields, combine with the finest climate to render it delightful.

The lofty palaces and the domes of the numerous masjids and colleges

135 When the morning lifted the veil from the face of day,
Khutan (the brightness of day) placed the mark of capitation tax (sovereignty) on Ethiopia (the darkness of night).

The noise (in delivering wine) of the long-necked flask came into agitation;
The cock (of the morning) from the pot-cover (the sky, or God's throne) kept saying:—"Drink!"

From the throat of wine-vessels of the form of the cock with peacock-tail (peacock mouth),
Pure blood (red wine) poured out into the goblets.

The wine and the king's assembly, to the sound of the harp,
Brought colour into the cheek of the world.

The king of seven regions, according to the custom of Kayán kings,
—On his waist the girdle decorated with seven jewels,—

derive additional beauty from being half-veiled by shady avenues and luxurious gardens.

The fine bridges over the Zinda-rúd are in good repair. No buildings can be more striking than some of the palaces.

Every principal market is covered with an arched roof; the principal káraván sará,es are excellent solid buildings; many of the public baths are splendid, of great size, paved with marble.

In its prosperous days its walls were twenty miles in circumference.

For a detailed description see "A General Collection of the Most Interesting Travels in Various Parts of Asia," by John Pinkerton, 1819, vol. iii. p. 188.

135 For the most part, the people of Khutan (in the east) are Muslims, fair of face; and those of Habsh (in the west) infidels, dark of face.

137 "Tá,us dum" may signify—that either the mouth or the belly of the wine-vessel was like the peacock's tail.

139 "Haft chashma kamar" signifies—a girdle on which are fixed seven jewels, signifying the seven planets. The custom of wearing such a girdle belonged to the Kayán kings.

Ascended the throne, like the sun,
The sky (in pleasure) girdle made tight in attendance (on him);

(And) an assembly adorned with both reed and wine;
With an elegance which took sense from the beholder.

By the foot (of Sikandar's throne) they placed those qualified to sit;
Each one sought a place according to the degree of his power (rank).

The musician scattered sugar in melodiousness;
The cup-bearer bound his loins for soul-cherishing (with wine).

From the freshness (of the melody) that passed—the musical and stringed instruments,
Took away the sense (of the hearer) like the water of the river.

Sikandar began to exercise munificence;
He opened the door of the Sikandrian treasure.

From much treasure-giving to the army of Irán,
The jewel-wave from the skirt struck upon the cap.

With the decoration of freshness, the world (the army of Irán)
He adorned with a royal dress of honour.

A lofty sun that becomes light-giving,—
By giving light, becomes not empty like the lightning.

144 "Tarrí" signifies—ser-ábí, moisture; or jaldí, quickness.
They call the musician—tar-dast, the moist (fresh) handed one.
From the freshness that the instruments scattered, the musician took away desire, so that desire remained to the heart of none.

146 The soldiers were immersed in jewels from foot to head.

148 The lightning in one flash exhausts its luminous powers.

The world-possessor should be the bestower, not the miser.
This is the nature of world-possessing,—and this only.

150 Come, cup-bearer! that night-lamp (the wine of senselessness) of the wine-cellar
Bring me; raise not a cry.

A lamp, from which the eyes are luminous,—
From it, is the oil for the lamp of my (luminous) body.

150 Give to me that wine quietly, in such a way that none of the mean folk may know, as is the fashion of wine drinkers.

As from a lamp there is light; even so from wine the soul becomes illuminated and ease augmented.

The sages have likened—the body to a lamp, reason to a wick, and the darling passion to oil.

# CANTO XXXIV.

## SIKANDAR'S SITTING ON THE THRONE OF THE KAYAN KINGS, IN THE CAPITAL OF ISTAKHR (PERSEPOLIS).

(gold of) speech! say—what is thy alchemy (composition)?
)f thy proof, who is the alchemist?

1 Iṣtakhr may be spelled—اصطخر، اسطخر، استخر، اصطرخ.

Firdausí, in his Sháh-Náma, A.D. 1009, shows the name twenty-eight times as Iṣtakhr, rhyming with fakhr; Nizámí, in his Sikandar-Náma, A.D. 1195, as Iṣtarakh; and Sa'dí, in his Gulistán, A.D. 1258, as Uṣturukh.

The "Burhán-i-Káti'" says that the word means—a pond or lake; the name of a castle in Fárs with an immense cistern; the castle that was Dárá's royal residence.

Richardson, in his Dictionary (dissertation, p. 35), says that the word may be derived from ista (place or temple) and khar (the sun).

See Chardin's "Voyage en Perse," 1674; Le Brun's "Voyage au Levant," 1704; the elder Niebuhr's "Reise nach Arabien," 1765; Ouseley's "Travels," 1814–23; Ker Porter's "Travels in Georgia and

That from thee they (the poets of the world) evoked so many pictures (versified books),
Yet rendered thee not void (deficient) of a (single) word (particle).

If thou be sprung of the house (of the body), where is thy resting-place (outside of the body)?
If thou enter by the door (of the body), where is thy country?

From us (poets), thou raisest thy head; but thou art not (lasting) with us;
To us (poets), thou displayest the picture; but thou art not visible.

Persia," 1821; John Malcolm's "History of Persia," 1829; Baron Texier's "Description de l'Arménie, de la Perse, et de la Mesopotamie," 1842–52; Flandin and Coste, "Voyage en Perse," 1845–50; Fergusson's "History of Architecture", and G. Rawlinson's "Five Great Monarchies of the Ancient Eastern World," 1871, vol. iii. pp. 268–327.

Istakhr, or Persepolis, or Elymais (Ailama, corrupted from Airyama. See "Book of Maccabees," vol. i chap 6; ii 9), founded by Jamshíd, B.C. 800, lies thirty-two miles north-east of Shíráz, on the left bank of the Medus and Araxes.

The Nakhsh-i-Rustam, three and a half miles north-east of Persepolis, is supposed to be either the tomb of Rustam or that of Darius Hystaspis (B.C. 521).

Rustam is believed to be Artabanus, who lived in the reigns of Kay Khusrau (Cyrus, B.C. 558) and Cambyses (B.C. 529).

On a rock to the eastward is a sculptured figure on horseback, face mutilated, hair long and flowing, with a projection on the left side of the forehead.

This is said to be Sikandar Zu-l-karnain-i-asghar.

The author of the Fárs-Náma states that the figure of the beast Burák is sculptured on one of the two square pillars at the gateway of Jamshíd's palace.

Professor Rawlinson says:—

The great pillared halls constitute the glory of Aryan architecture, and even in their ruins provoke the wonder and admiration of modern Europeans familiar with all the temples of Western art, with Grecian temples, Roman baths and amphitheatres, Moorish palaces, Turkish mosques, and Christian cathedrals.

The workshop of the heart is at thy command;
The tongue itself is the official of thy palace.

I know not what bird thou art with this beauty (of voice)—
Of us (poets) thou art a token which remains.

(O hearer!) behold speech! how lofty is its stature,
Let not its silk-cloth goods (of goodness) experience dulness (in value)!

Let not valuable goods (pure speech) be dull (in the (market)!
And if (I say) be (dull),—only the defect of (discovered by) the envious!

O speech-utterer! (Nizámí) skilful singer! exercise
Gladness of speech forthwith

Of the speech of those renowned sleeping ones (deceased kings),
Breathe an enchantment for those distraught (the hearers of this versified tale).

From the first, the representer of past events,
With sound reflection and true judgment,

Gave glad tidings like this—that, when the monarch
Brought forth profit to the country of Sipáhán,

From the victory (giving) of the sphere of azure colour,
In Sipáhán, much delay was not his.

He went to Istakhr, he placed the crown on his head,
In the place of Kayúmars he became Kay Kubád!

8 By the criticizing of the envious, pure speech becomes not dull; for the judges know its value.

If bar dast be read for juz-i-'aib, the second line will be:—

And if they be (dull), let them not fall to the hand of the envious one (who will rejoice).

15 By him,—the country of Persia became adorned;
By him,—the back of the warriors became strong.

The great ones congratulated him;
They exalted their own heads by that exaltation (of his).

The offering, which was throne-worthy,
They shed on the monarch of victorious fortune.

From the fountain-head of the Nile to the river Ganges,
From the salt-water of Chín to the bitter water of Zang,

Ambassadors arrived with revenue and tribute,
The king's throne and crown auspicious-making (may they be blessed)!

20 When the king placed his foot on the golden throne (of Ustarukh),
He opened the brazen fortification (his taciturn mouth) as regards the treasure of speech.

Saying:—"Thanks be to a Creator,
"Who made (me) the praise-utterer, a recogniser of the right (due to His bounty):

"(Who) from beneath the dust, a head like mine
"Raised to the stars like pure light:

"Brought me from the confines of Rúm to Irán,
"Made the stone wax (impressionable) to my order:

"Caused my work to reach such a place
"That the sphere bears the litter of my load.

19 "Sáv" signifies—property taken from merchants and great ones; the revenue that a governor of a province gives to the king.

"Báj" signifies—property such as horses; gold that petty kings present to monarchs.

24 The second line may be:—

The litter of the sphere bears my load.

" (In return for this), with the sky-ruler (God) I agreed,
" That I would not rest a moment from justice-administering:

" Would exercise justice—to the oppressed:
" Would show light (liberality) to the night of the sorrowful.

" Wisdom is my guide to fidelity (practising in every promise);
" The world's peace is (dependent) on my fidelity (to promises).

" I pursue, to-day, the path of truthfulness;
" For I have knowledge of my to-morrow (the Judgment Day).

" I avoid (fear) the day of forgiveness-asking (the Judgment Day);
" I exercise sovereignty with carefulness.

" From the elephant's forehead (the strong) to the ant's foot (the weak),—
" From me, comes not the hand of violence against any.

" I have no greed for anyone's gold or silver;
" Although over it I obtain power (of acquisition).

" Though I endure much trouble from the people (on account of their petitions),
" I wish not that any should be injured by me.

" I took off (abolished) the tribute in respect to village and city;
" I take neither tax nor tribute from the country.

" If I gather treasure from the world,
" I prepare the share for whoever there is:

**30** With the forehead the elephant pushes; with the foot the ant vexes.

**32** Sikandar took only the revenue of the sown fields and alms.

" Give the key of fortune (livelihood) to everyone;
" Make conspicuous the basis of everyone's work:

" Make lofty the head of the skilful one;
" Draw the foot of the foolish one into the bonds (of instruction):

" Turn my head from those enjoying without toil,—
" Save those tongueless and helpless.

" When one powerful (expert in trade) has knowledge of affairs,
" I desire not that he should be unoccupied with work.

" When I behold one who has endured trouble,
" So that his income (from trade) is less than his expenditure,

" I give him hopefulness in regard to that expenditure,
" Give aid from my own treasury:

" Have in business no fear of anyone
" Save that one who fears (me):

" Perform my duties, by (the aid of) religion and by knowledge;
" Give the day (of splendour) of markets to justice:

" Cast into the mill (of torture) whoever is fit to be crushed;
" Pardon whoever is fit to be pardoned;

" Keep the world adorned by liberality;
" Give aid to the liberal with (my) wealth:

" Keep tyranny far from myself by sense;
" Cherish the tyranny-sufferer and the tyrant-slayer:

38 Nay, I will order him work, and will not regard his wealth.

41 In the Bustán, Sa'dí says:—

Fear him who fears thee (lest from fear of injury he design thy destruction).

"Perform an ill-deed in return for an ill-deed;
"Perform a hundred (deeds of kindness) in requital for a single good deed:

"Punish the people for sin;
"Cherish them when they come pardon-seeking:

"Strike his neck, when the enemy extends his neck (in arrogance);
"Am silent, when he expresses smooth words in friendship.

"On my part, it is to lay the foundation (the beginning) of goodness:
"On the enemy's, it is (to lay) the beginning of evilness.

"With the sieve of judgment, that dust-siever am I,
"Who take up wealth (from the unworthy), and scatter it again in a place (for the worthy.)

"Like the water-wheel that continually gives a fresh draught,
"(That) takes it from this one, and gives it to that one,

"Whatever by the sword's point (in war) comes to me,
"My whip's lash makes proceed (to the people).

"I am a form of the cloud (the rainer), and of the sun (the shiner);
"In one hand of mine,—fire (wrathfulness); in the other, water (kindness).

48 The first tan zadan signifies—nawákhtan; the second, khámosh búdan va shudan.

In the second line, if dushmaní be read for dostí, we have:—

Am silent when he is silent (quiet) as to enmity.

50 The dust-siever is the one who, in search of valuables, sifts the dust of the market. In the Persian idiom it means—one who proceeds boldly and industriously in the pursuit of his aims.

" I come to a hard stone,—I melt it ;
" I come to a thirsty field,—I cherish it.

" My sword's point brings the world into my grasp ;
" My whip's lash gives it without delay.

" I have come to the summit of this throne (of Istarakh) on that account ;
" That I might become hand-seizer of the fallen.

" I came not of myself to Írán from Rúm ;
" From that land and clime God sent me,

" For the reason that—I may display truth from falsehood;
" (That) the fastening of every lock (of difficulty) may find the key (of solution) from me :

" That I may bring forth from the dust (exalt) the head of the truth-recognizers (Muslims) ;
" May bring destruction upon the false worshippers (infidels) :

" May take from the world the rust of shamelessness ;
" May (through my perfect justice) give concord to the wind with the lamp (put down rebellion) :

" May make the demon (the crabbed one) of every house the angel (the good-natured one) ;
" (And) may adorn the waste place with treasure.

" Where my justice raises its head, cypress-like,
" The partridge fears not the tyranny of the hawk :

" The wolf exercises pastoral charge over the sheep ;
" Verily, the lion brings not injury to the deer.

" By goodness I make the bad impatient (of badness) :
" I also put evil far from good.

" One whose head I exalt,—
" Him I cast not down at anyone's foot.

" If I have rent the liver of (subdued) one equal to myself,
" Him, I have not given to the (malice of) other renders.

" None, have I slain secretly by poison (as is the custom of weak folk),
" But openly with the sword of anger.

" Neither have I taught world-consuming (tyranny) to any;
" Nor have I burned, without a reason, a harvest (of existence).

" I wish not to bring disaster to any;
" And if I shatter,—the preserving substance (of kindness) is mine.

" If from me eye-pain reaches an eye,
" Into it, I can also put collyrium.

" God gives me aid in this matter;
" Gives escape from the eye of the evil ones."

When one by one these sayings were uttered,
The hearers went (in prayer) to the sky.

In that assembly, were many persons
Open of breath (loquacious) in king-proving.

Of those fathers of loquacity of uncouth speech,—
And of those fathers of wisdom of distraught temperament,

Was an inquirer, argument displayer;
He became in that assembly king-prover,

Saying:—" O king! for me a diram is necessary;
" If thou give it,—it will be better than a kingdom."

The world-possessor said:—" Of the lord of the throne,
" Ask for treasure conformable to his dignity."

The inquirer said:—"Since of one diram
"The king suffers shame, because it is a little matter,

"Best—if the king give the world to me;
"(If) he cause my head to reach (in exaltation) from this assembly to the stars."

Again the king spoke, saying:—"O malevolent one!
"Thou hast not put the question in accordance with my own worth.

"Within limit it is proper to scatter (utter) words,
"It is unnecessary to listen to foolish speech.

"Thou displayedst two wants not according to thy own place.
"One less than my rank; the other, more than thine.

"Speech which gathers a knot (frown) on the eyebrow,
"Although it be prayer, best unuttered."

Again the bold man made inquiry,
Saying:—"Why art thou high (sitting) and people low-sitting?

"When thou sayest that we are sincere friends,
"Why bringest thou into practice low and high (-sitting)?"

The monarch said:—"I am chief of this multitude;
"When the head is low there is no respect.

"The head (the root) of the vegetable low is fit;
"The head of man when elevated, best.

"Best, if the king's palace be lofty,
"So that the eyes (of men) may be happy by (viewing) him."

---

87 The tree laden with fruit lowers its head, and this lowering is the essence of beauty. Man, whose fruit consists of truths and of the knowledge of God, appears best with head uplifted.

Again that ingenious one said :—" O monarch !
" What business has the wise man with (personal) decoration ?

90 " In thy heart is the divine adornment (wisdom) ;
" With jewels, wherefore coverest thou the body that is of clay ? "

The king replied, saying : —" The adornment of a Khusrau
" Gives freshness to the eyes of beholders.

" If I make my own (dusty) person like the rose-bed,
" I make your eye luminous by myself.

" Seest thou not that when the new spring blossoms,
" By it, Time's eye becomes more resplendent ? "

Of those subtle points,—men of quick understanding
Made their ears full with the ruby and turquoise.

95 They renewed their prayers for his life ;
With soul, they again established the covenant (of allegiance) with him.

On account of that patience which they experienced from him,
They all hastened in conformity with his order.

According to the custom of Jamshíd, victorious monarch,
He used to go every morning to the throne (of Istarakh) :

Showed favour to the attendants ;
Preserved the custom of the prosperous :

Sent a letter (of peace) to every country ;
To every lord of the marches (of Turán) and to every chief :

100 Inclined their hearts (to him) by his magic (gracious words) ;
Gave them peace from his own assault :

Made the world (of Irán and Túrán) obedient to his own
command;
Took little rest in that (work of) subduing:

Made prosperous the whole wretched world;
Made free the heart-broken from grief.

Come, cup-bearer! that wine of amber (red) colour (the
wine of senselessness),
Give me; for my foot has come against a stone.

I may, perhaps, devise a remedy in respect to this stone-
raining (of Time);
May like (the brittle) amber fly from the (hard) stone (the
vicissitudes of Time).

---

101 "Arya" (arya, excellent) is connected with the root of *arare*, to plough. The (cultivator) Aryan is opposed to the (nomad) Túranian (from Tura, the swiftness of the horseman). The country (Airyá) occupied by the Aryas was comprehended within a line running along the Paropamisus and Caucasus Indicus, the Oxus and Jaxartes, the Caspian (including Hyrcania and Raghá), the borders of Nisæa, Aria, and the countries washed by the Etymandrus and Arachotus.

The Greek geographers called Ariana all the country comprehended by the Indian Ocean, the Indus, the Hindú Kush, Paropamisus, the Caspian Gates, Karmania and the mouth of the Persian Gulf.

As the Zoroastrian religion spread, Persia, Elymais (Ailama, corrupted from Airyama), Media, Bactria, and Sughd all claimed the Aryan title.

Darius, in the cuneiform inscriptions, calls himself Ariya. Irán keeps up the memory of the ancient title, Aryan. Erin (old name Eriu, more recently Eire) is derived from Er or Eri, the ancient name of the Irish Celts, preserved in the Anglo-Saxon name of their country, Iraland.—"The Science of Languages," Max Muller, pp. 238-250, 290-296.

See canto xxiv. couplet 51.

103 The second line means:—

From danger (doubts) of the heart I have fallen

104 The first line may be:

I may perhaps devise a remedy as to this stone-strewn place (the
world full of dangers).

# CANTO XXXV.

## SIKANDAR'S SENDING ARISTOTLE WITH ROSHANAK TO GREECE.

1 The sky makes its camel (steed) swift-moving, for that reason,
That it renews every day and night its sport (from the accidents of Time).

It (the sky) makes, in every age, peace; and again war;
Displays a form (the affairs of the world) in another way;

All existing things that were from the first,
Are not these (which thou seest), if thou seek truly.

Also from the protecting care of the Omnipotent,
The form of every picture (of existence) becomes of another kind.

5 If the head of our work come to the sleep (of non-existence),
Think not that this house (of the world) becomes desolate (void of workers).

Many the persons,—who are lost (in death) from the earth's surface,
Still verily, the world is the world.

What (provision for the path of death) may we make when those concordant (helpers) have departed?
Intimate companions have gone; friends departed.

In thy season (of leisure), prepare provisions (the worship of God and good deeds) for the path (of death);
For friends (children) remain not behind with friends (the father and mother).

Although he goes very badly,—in the end
The lame ass goes to his own stable.

10 The speaker of (former) Time (the historian) so represented,
That the throne of kings becomes not the place of violence
(for the people depose him).

Sikandar, who seized the country of the world,
Took up (but) little,—the pursuit of his own pleasure :

Sought the world's peace by that sovreignty;
The sky on that account gave him that aid (for world-seizing.

Is the world needful to thee? Do the work of that king
(Nasratu-d-Din) ;
Do that (peace-seeking) indeed that he did ; (aught else)
avoid.

When he became successful in the country of the regions
round about,
Time also turned to his desire.

15 Ethiopia to Khurásán ; from Chín to Ghúr—
Turned without struggle to his order.

Messengers hastened to every territory ;
All (the kings) made (their) coin in his name.

9 In the first line, if badí bad be read for bad-i-bad, we have : —
If thou thyself be bad (provisionless), the end goes bad ;
The lame ass (incapable of burden-bearing) goes to his own stable
(and dies fodderless)

16 The "Indian Antiquary," of the 6th of December, 1872, gives an interesting Persian map of the world divided into seven climes (Kishwar).

In the Vendidad (Vida,e-vidáta), the earth is made of seven kishwars (in Greek, "klima," inclination, climate).

Zakhryah Kazvíní, in his,'Ajabu-l-baladán, assumes every climate to be 235 farsakhs broad. He makes : —

| | | | |
|---|---|---|---|
| 1 farsakh | =12,000 cubits | 25 farsakhs | =1 degree |
| 1 cubit | =24 fingers | 1 climate | =235 farsakhs=9° 4′ broad |
| 1 finger | =7 barley-grains, or | „ | =285 „ =11° 4′ „ |

Although the world-possesser had the lion's heart,
(And) held the whole world beneath (the sway of) his sword,

In that land and clime (of Irán) no faith was his;
For the safety-place of the Rúmi is Rúm.

One night, when the sky had a suitable fortune,
—From which fortune a computation (of the future) came truly,—

20 He (Sikandar) sent, and summoned his own minister (Aristotle);
He uttered to him words buried (in his own heart),

Saying:—"Since the country of Irán has come to my grasp,
"I desire not to be foot-bound in one place.

"Like the sky, I am inclined to wandering;
"My heart desires only world-wandering.

"I will see what (wonder) there is in the dust of the world;
"Who, on the horizons, is more powerful than I?

"From illumined judgment, I consider it right
"That, when I hasten around the world,

25 "I should send my gold and jewels to Rúm;
"For in that land and clime is permanence.

Other writers say that there was a difference of time equal to half an hour between each climate.

To ascertain the latitude of a place it was necessary to know only its longest day, thus:—

The longest day of a place = 15 hours; deduct 12; difference 3. Then the place will be in 3 hrs. ÷ ½ hr. = 6th climate.

Ptolemy, A.D. 200, made the whole world, 60° N. to 20° S. latitude, to consist of seventeen climates.

In the desert of Khifchák the people have no chance of afternoon prayers, for a period of forty days. The Darkness, or Dark-Land, is in the 6th climate.

" It is not proper that our work (of government) should
become dull;
" —Not always comes the pitcher safe from the water.—

" (That) the enemy should seize our throne,
" (And) our chattles go in the plunder of the enemy.

" As regards the world, many are such head-aches (from
suffering defeat and losing wealth);
" And many are dangers of this kind in the path (of the
world).

" If thou also go back to Greece,—
" It will be approved by the understanding and judgment.

" Thou mayst indeed keep the country (of Rúm) far from
calamity;
" For, as to light, the moon is the sun's deputy.

" Roshanak also, who is our lady,
" Take: so that the administration of that country may
be true and proper:

" With judgment, of which (thy) wisdom is the minister,
" Thou mayst preserve the rank of the good and the bad:

" Mayst exercise vice-regency (in the protection) of
religion and justice,
" Mayst bring to memory only goodness of me.

" I have preferred thee to the great ones;
" Of them, I have with my eyes beheld thy greatness."

The wise minister, by his own judgment,
Spoke to his own work-orderer (Sikandar), thus,

Saying :—" May the world-king be order-issuer!
" (Obedient) to thy order, the judgment of those work-
knowing!

---

**83** **"Ba," in the words ba yád, may be considered redundant.**
**Evil governors tyrannise over the peasantry and say .—As regards this tyranny we are helpless; for thus is the king's order."**

" May the king's power from age to age increase!
" May profit be relation to (connected with) his wish!

" The calculation which (his) lofty judgment made (is from foresight);
" No one with foresight experiences injury.

" For the happy work which the king has ordered,
" I bind my loins and turn not my head from the path.

" But it is necessary that the king in his own administration
" Should make inquiry according to his own ability.

" When the end of journeying comes to him;
" (And) the need of returning to his own country (Rúm) comes to him,

" He should not keep his head burdened with order-giving,
" He should entrust the world to order-bearers (viceroys).

" It is not possible to hold the world with one body;
" To guard the whole world by one's self.

" The world has many divisions of country;
" And of them, everyone takes a share.

" When thou makest the division-enjoyers (the governors) obedient to thyself,
" Behold thy own name concerned in that division.

" When the territory-holder goes within thy order (is submissive),
" Extremity to extremity, the world is thine.

" When the house (land) of (thy) enemies becomes thy property;
" In it, let not go wholly thy rein (dwell not).

**For revenue therefrom will reach thee.**

"Exercise little sitting (dwelling) in this foreign land (of Irán),
"In it, make not thyself foot-bound.

"Thou art able neither to hold this property,
"Nor also to consign it to (thy) heirs.

"For many are the claims to the property of this house (the enemy's territory);
"The excuse of gaining his own property is everyone's.

"For the sake of sovereignty in this land,—
"To none of the men of Rúm give the chieftainship.

"The land of 'Ajam is the burial (dwelling)-place of Kay;
"In it, the foreign foot is the wild foot (whose owner they will expel or slay.)

"In these years, while thou art safe from injury,
"Bring forth from the world the name of a great king.

"When thou returnest to thy own country,
"Make not to thyself the short work (of world-subduing) long (by tarrying in the conquered country).

"Illumine (with favour) the faces of the princes (of Dárá's house),
"So that the sky may become victorious for thee.

"Send a king to every country;
"Send the seeker of one place to (another) place.

"Make the territories (of Irán) captive to kings;
"Make one in every direction the territory-holder.

"For another time I fear the men of Irán
"Will bind their loins on account of Dárá's blood:

58 As long as opposition exists a king's name becomes n·t great.

" Will bring the army to Greece and Rúm,
" And ruin will come upon that land and clime.

" When they each one separately exercise sovereignty,
" They will with one another exercise revengefulness.

" Through the business of their own country, each one
" Will not have sufficient leisure (to turn) against us.

" When the enemy brings forth his hand to plunder,
" In this way it is proper to close the path.

" Excite not further malice against any land;
" Draw not the desire of the revenge-seekers (the Persians) towards Rúm.

" Strive not as regards the blood-shedding of kings,
" So that thou mayst not bring into ferment the blood of tumult.

" Of the blood of those neck-exalting,—think not that
" There remains no trace like the (red wood) khún-i-Siyawash.

" Draw not the sword pitilessly for anyone's blood,
" Thine also is the blood (of slaughter) with the sword of the sphere.

" How well that wise man uttered a saying:—
" —Injury comes not to the non-injurer.

" Be little injuring;—for from every scar and pain
" Little injury, experiences the man little injuring.

65 Afrásiyáb, the King of Túrán, who slew Siyawash, the father of Kay Khusrau (Cyrus, B.C 558), was himself slain by Gúdarz (Nabu-kudur-uzur, B.C. 602).

The red wood,—khún-i-Siyawash or bakam—that sprang from the blood of Siyawash, is a mark of the tyranny exercised against him.

66 The sphere is the revenge-taker of the slaughterers of the guiltless.

"Thou desirest not little thyself; take not a person's
little;
"Cause not a person to die (slay not); and ever (thyself)
die not (be not slain)."

When the minister showed the path in this wise,
The speech became effective; the king agreed.

When the sphere opened the cover (the darkness of night)
of the silvern basin (the true dawn),
The black crow (the darkness of night) laid the golden
egg (the sun).

—Perhaps the old fire-priest of those of former times,
With this platter and egg (sport and sorcery), uttered
this tale (of Sikandar's sending Roshanak to Rúm).

The world-possessor ordered that the vazír should come;
Should sit on his steed for the purpose of journeying.

Whatever of the Persian library there was,
He so ordered that they should bring—

Hidden words (occult treaties) on every subject,
A book on every science (of philosophy of the ancients)
prepared.

He sent them to the interpreter in Greece;
The interpreter wrote them from the one (the Persian)
tongue into the other (the Greek).

72 "Tasht va khaya" is a pastime They fill an egg (kháya)-shell with mercury, and sealing up the orifice, place it on a platter (tasht) in the sun. When the platter gets hot the egg ascends. Hence, tasht va kháya signifies—bází, sport, and afsún, sorcery.

Some say that tasht (the earth) and kháya (the sky) are the place of deceit of man. The second line will then be:—

" Uttered this tale of the place of deceit (the world).

Perhaps dígar should be read for magar.

When the order came to the king's minister
That he should, two horses apiece, take the path to Rúm;

Should take Roshanak bedecked,
Verily, the books and the jewels and the property,

They (Aristotle, Roshanak, and her attendants) left the place, according to the king's order;
They took the path to the Greek land.

By the world-king, Roshanak possessed the burden (of the womb);
The shell had the royal pearl in its interior.

When the cavalcade entered the Greek land,
The precious jewel (Roshanak) became heavy of burden.

When it became nine months the jewel-mine (Roshanak) was opened;
The world laid the new jewel (Sikandar's son) on the jewel (Sikandar).

After cradle-kissing, they (the bringers of glad tidings) appointed him a name,
Iskandarús, by Sikandar's order.

Aristotle, who was the minister of the court,
Was the viceroy in the Greek-land.

In gladdening and feeding, the king-born one (Iskandarús),
He like his own life kept tending,—

With caresses and with kindnesses—his pictured (lovely) face;
With skill and with sense,—his heart of new order (fresh and young).

---

77 The first line may be —
When by the king's deliberation the order came.
The second line will be, if púr be read for bar —
The world established the new bejewelled jewel (Sikandar's son).

66a See canto xv. couplet 30.

He kept nurturing and cherishing him,
Making heart and soul a ransom for him.

—Suppose a hundred lovely sons like this (world-) nurtured,
(Suppose) them, in the end, dust-swallowed (in the grave) —(what then)?

Come, cup-bearer! that wine, which is the grief-remover,
Give to one like me, who is grief-sufferer (a holy traveller).

9 Perhaps it may give the perfume of ease to my soul;
May give me respite from the trouble of Time.

---

8 No dependence is to be placed on the world

9 The wine of senselessness is in truth the rapture of union with the Friend (God).

---

# CANTO XXXVI.

SIKANDER'S JOURNEYING IN PILGRIMAGE TO THE HOUSE OF THE KA'BA, AND ACQUIRING POSSESSION OF THE LAND OF ARABIA.

1 Auspicious is the casting of the auspicious omen!
Not in fixing the hand on the rukh; nay, in fixing (it) on the sháh-rukh:

---

The ka'ba. See Sale's Ḳurán, chap. iii. iv.; Preliminary Discourse, section iv.; Lane's "Modern Egyptians," pp 213, 322; Osborne's "Islám under the Arabs," pp. 72, 75, 77, 95, "Notes on Muḥammadanism," by Hughes; "Islám and its Founder," 1878, by J. W. Stobart, art. Kaaba (Ka'ba), "History of Arabia," by David Price, 1824; "A Pilgrimage to Makka and Madína," by Richard F. Burton, edition of 1856, vol. iii. pp. 223, 101, 197, 149, 245, 265, 280, 305, and 317; edition of 1879, vol. i. pp. 379, 403, 489, 416, 426, 433, 444, and 451. The edition of 1856 contains more information than that of 1879.

| | | To the Ka'ba or Baitu-'lláh. | To the tomb of a saint. |
|---|---|---|---|
| The pilgrimage is called | | ḥajj | ziyárat |
| „ pilgrim | „ | ḥájí | zá,ir |
| „ conductor | „ | amíru-l-ḥajj | muzawwir (?) |

(In) exhibiting loftiness in (the state of inward) abjectness;
Being composed in (the state of outward) confusion :

(In) consuming inwardly the liver like the candle;
*Kindling outwardly* with gladness.

*When man becomes* helpless as to remedy-devising,
He goes helplessly to omens :

Brings to his grasp the (iron) key (of remedy) from sand and stone (the implements of geomancy);
For iron (of the key of remedy) often springs from sand and stone (of the mountain-mine).

Of the door (of concealed work) that from the hidden becomes not open ;
Save the knower of the hidden (God), none knows the key.

From well-being, cast the omen that is profitable to thee ;
For thy—" May it be well"—is the source of thy well-being.

Grieve not at thy state of emaciation ; for thou mayst become fat ;
When thou sayest—" Let me be better than this,"—thou wilt become better.

---

The second line may be :—

Not in casting the lot of the rukh (which is low) ; nay, in casting that of the sháh-rukh (which is lofty).

In the move of sháh-rukh at chess, the rukh (the castle) is captured and check given to the sháh (the king).

"Reg" signifies—'ilm-i-reg, or geomancy, which is practised by drawing lines with the finger on sand spread on a stone slab; and disposing about them certain points, from the combination of which the Arabs foretell future events.

"Sang" may signify—the tomb-stone of the great and the holy at which people pray.

Hence, by sang, or by reg, one may find a remedy.

Iron is supposed to be produced in the mine through the effects of Mars.

In the happy omen that comes from the tongue is also happiness of state.

For us, to cast the die regarding (the beginning of) a work (relying on God's mercy);
For the work-creator (God), the doing our work.

10 In this enigma (presaging happiness), in which justice is the aid-giver,
If thou gain not the bad omen,—it is well.

O (luminous, spiritual) heart! the screen (of purity) is scanty. Be thou [illegible]
Be thou my [illegible] screen-renders (bad deeds)

Of my lustrous verse [illegible] pen),
—Whose beauty [illegible] my adorner,—

Gives news that [illegible],
When (by victory) he pitched the court on the sphere,—

The messenger (Aristotle) to that land and clime,
Sent to the powerful ones of Rum

15 When he became fearless as regards the sorcery of the world (of Irán),
He kept watch over the world by patrolling.

At the glad tidings of his justice, all the world (Irán)
Drank not even a drop (of wine) without remembrance of him (saying—Long be his life!)

---

10 The first parda signifies —tafawwul-i-nek, the second, fál
Otherwise —
In this screen (the world) in which justice (of man) is the helper,
If thou bring not the false note (the sinful deed),— it is well

11 When the robe is tight or scanty on the body a slight motion rends it

12 The first line may be —
Of my lustrous dwelling (the body) the representer (the heart),
for the external beauty of the body of the holy traveller is due to his internal purity.

14 This couplet should be —
The king sent the messenger to that land

15 Having sent Roshanak and the booty to Rúm, he feared no longer that the enemy could injure him.

Sikandar, who was the happy world-keeper,
Was night and day vigilant in business.

On the musical instrument of the world,—through kindness,
He played no note save of graciousness.

Although the world came within his noose,
Whatever pleasure appeared agreeable to him, he exercised not.

He used not his judgment to the vexing of any;
Planted not a foot outside of the line of justice:

Vexed not any of the arrogant ones (of Irán);
Rendered conspicuous the sign of safety.

And, if he even slew one equality-claiming (the enemy),
Than him, he strengthened the back of that one better (in kindliness).

And if he rendered waste the land of a city,
Better than it, he founded another city.

Time considers not proper—save this indeed,
That it should make this good (in state) and that bad.

Sikandar, who effected that prosperousness (of 'Ajam),—
The Iskandrian wall (of shelter) is—where to where?

---

22 "Pahlu ʒan" signifies—barábarí kunanda.

25 The "Asiatic Journal," vol x January–April, 1833, p. 70, says:—

The wall of Darband, said to extend along the whole chain of the mountains of Tabassaran, was first known in Europe in 1722, when Peter the Great undertook a campaign against the Persians. From Arabic and Turkish historians we learn that the inhabitants of the Caucasus attribute its construction to Iskandar Zú-l-Ḳarnain-i-Akbar (not Alexander the Great), and that Kay Kubád (Dijoces, B.C. 696), to prevent the irruption of the Turks and Khazars living north of the Caucasus, built, with the consent of their Ḳháḳán, this wall on the ancient foundations (shown to him by the archangel Gabriel) of the wall built by Sikandar Zú-l-Ḳarnain-i-Akbar.

Kay Ḳubád placed in it gates of iron, and finished it in seven years.

From the circle of Chín (in the east) to the boundary of the west,
A foot-messenger ran to his court.

Every potentate sought a treaty of alliance,
In seeking protection against every country:

And of those curiosities which were heart-fascinating,
Each one sent with adornment and beauty.

---

Thus, with a hundred men at each gate he could repel a hundred thousand men of the enemy.

Succeeding monarchs of Persia continued to fortify the wall. Sikandar Zú-l-Ḳarnain-i-Aṣghar (Alexander the Great, B.C. 356–323) built Darband, Yazdijird (A.D. 440–457) freed the southern part of the city from sand, and Naushirvan (A.D. 542) completed the work and fortified the town.

In 1832 some Russian officers visited the place and reported as follows:—

The Caucasian wall begins at the southern angle of Fort Narym, and runs from east to west over the heights and along the ravines. Where the wall follows the slope, the upper bricks (2½ ft. long, 1¼ ft. wide, 1 ft. thick), placed without cement, project beyond the lower ones. The three hundred towers between Darband and the gate of Allan are filled with earth, and of the same height as the wall.

No trace of an arch is to be seen, a fact that tends to show the great antiquity of the wall.

In the gates of Darband semicircular arches (not known in Arabian architecture) are observable, but these are of later construction.

The "Indian Antiquary," December, 1872, says:—

Gog and Magog are said to be descendants of Japhet, son of Noah. Gog is of Turkish and Magog of Gílaní descent. They are anthropophagi. Ḳurán, xviii. and xxi.

The wall of Gog and Magog is doubtless the great wall of China, A.D. 100.

Caussin de Perceval (vol. i. p. 66) identifies the wall with the fortifications from the west shore of the Caspian to the Euxine, built by Alexander the Great (?), and repaired by Yazdijird (A.D. 448).

Reinogg ("Beschreib des Caucasus," ii. 79) makes Gog the same as the mountain Ghef Ghogh; the syllable ma in Magog is the Sanskrit mahá, great. Conf. Rodwell's Ḳurán, p. 181–223.

[2] See canto xiii. couplets 25, 47, and 49.

[3] "Kírván" (Arab ḳayraván, ḳáraván) may signify—east; west; a karavan. Since kír signifies—pitch, Kírván may signify—the west (Africa) where the people are black.

The world-possessor ordered that with pure musk (black ink)
They should write a reply to every quarter.

After that, when some time passed over this (writing of the answers),
The sky struck down the head of some on the earth (in homage to Sikandar).

The world-ruler, in respect to world-assaulting,
Determined upon marching.

He had read the science-books (of verse) of Arabia;
Had remained for years in that desire,

That, as his power was over Persia,
Arabia also might be the slave of his path (of regulation).

(That) he might also view the beauty of the ka'ba,
Might become gladdened by that picture of victorious omen.

When the country of Persia became obedient to the king,
He moved his camp to the country of Arabia:

Took up gold-treasure in ass-loads;
Took the road with the purpose of traversing the desert.

The chiefs of Arabia, on account of his gold-scattering,
Brought their heads (in obedience) at the line of his order.

When they saw the victoriousness of his army,
Arabia also became obedient to him.

Against the territory of the Arabs in such a way he hastened
That from it, injury reached not the Arabs.

34 The text has—az án fál fíroz lál
It should properly be—az án nakkash fíroz hál
37 The first line may be:—
Of the chiefs of Arabia,—his gold-scattering.
39 "Táz" signifies—faromaya
The second line may be:—
That from it injury reached not the Arab steeds.

At every stage where he went,
They brought him both victuals (in hospitality) and also a magnificent present;

Besides victuals fit for eating,
Verily, (numbers) of sheep fit for eating.

To the limit of their own resources,
They brought before him much treasure.

Both of Arab-steeds, desert-travelling,
And of swords like water (in lustre), poisoned-water-devouring:

Of spears of Khatay, thirty cubits,—
Their points, nurture found in blood:

The camel also, both the female and the two-year old,
The hastener like the wind, pure of dust:

Perfumed leather and other rare curiosities,
Both of the kind of jewels, and of the kind of perfumes.

Time to time (continually), in accordance with his rank,
They carried a present to his court.

The world-possessor—when he saw that treasure revealed
In ass-loads—became the examiner of the treasure.

All the desert supported satin cloths;
The earth became hidden beneath the rubies.

He went face-illumined towards the ka'ba,—
The manner of the ceremonies learned.

41 "'Inán khúsh kardan" signifies raftan va árám giriftan.

45 "Bí surák" (dur sarra) is a camel young and strong, dam Arabian and sire two-humped (do kohán).

50 "Hisáb-i-manásik" signifies the custom of pilgrimage according to Abraham.

Placed his foot on the summit of the world's navel (Makka);
Much musk (blessings),—which he opened from the world's navel.

Like the compass of the sphere, around that centre-place (of the world)
He measured the road with the foot of worship.

The circuiting around the ka'ba, from which there is escape to none,
He performed, and became (in supplication) ring-seizer of the (door of the) house (the ka'ba):

First he kissed the door of the ka'ba;
Called to mind his own protector (God):

55 Beat his head on that threshold;
Gave much treasure to the darvesh.

His giving of dirams was the Ganj-i-raván (Koráh's treasure);
His giving of camels, káraváns.

When he established himself in the house of the true (the ka'ba),
He became the worshipper of the Lord (God):

Adorned all the house of the ka'ba with treasure and jewels;
Adorned the door and roof with musk and ambergris.

53 The second line may be—

He became ring-taker (circler) about the house (the ka'ba).

For the ceremony of circumambulation, see "A Pilgrimage to Makka and Madina," by Richard Burton.

Burton relates how he saw "a poor wretch, with arms thrown on high so that every part of his person might touch the ka'ba (the baitu-'lláh, the house of God), clinging to the kiswat (the curtain enveloping the upper part of the ka'ba), and sobbing as though his heart would break."

Ṭawwáf, a circumambulator, ṭawáf, circumambulating; muṭawwaf, the conductor of the circumambulation.

56 See canto xxiv couplet 7.

58 "Dar giriftan." See canto xxvii couplet 71; xxxvi. 87; xxxviii. 9.

When he had performed the conditions of worship,
He brought the perfumed leather (the land) of Yaman beneath his foot :

Illumined Yaman with the dust of his host (his army),
As the star Canopus illumines Yaman :

Entered the country of Irák by another way ;
Agreed (to go) towards his own house (of Rúm)

A messenger like the noble one entered,
From the ruler (Sikandar's viceroy) of the people of Ázar-ábád,

Saying :—" When the world-king subdued the world,
" He made lost the name of tyranny in the world

" Why did he languidly let go the work of Arman (the abolishing of fire-worshipping) ?
" Why made he not fresh search as to that land and soil ?

" That land nearer to thy morning (of existence, the west),
" Why remained it darker (through infidelity) than Syria ?

" They perform fire-worshipping in Arman ,
" They show obedience to another king (not Sikandar).

" In Abkház is a champion of 'Ád descent,
" —Who brings not to mind (recks not) battle with Rustám,—

" Daválí by name ; that bold horseman
" Brings forth the thong from (the hide of) the body of the fierce lion.

60 Among the old writers, chunán chún signifies—chunánki

63 " Tahí nám kardan " signifies gum nám va ma'dum kardan

66 The second line may be –
Further, they make (consider) the king a subject.

67 " Abkház " may mean—a province of Georgia (Rashídí), of Turkistán (Burhán) ; a tribe (Kámús)

" The brave ones of Arman, his well-wishers,
" Loin-girt as to his order and path (of fire-worshipping),

" Drink every cup of wine to his memory;
" Take to him the tribute of the country.

" If the king be unable to attack him,
" He will make this country void of us "

The world-possessor, when he heard of this one of strong arm,
Led his army from Babylon to Arman :

Entered Arman like an angry river;
—*Of the wind, the foot became slow on account of the dust he raised.*—

*Washed that country of the stain (of infidelity);*
—(The climate of) Arman was agreeable to the king.—

Cast from it the order and custom of the evil ones,—
The fire-priests, fire-worshipping;

And thence made a sudden assault against Abkház;
Opened the door of hate against the men of Abkház.

The war-drum began to throb ;
The (lofty) lance-tip uttered its secret to the sky.

At every fortress to which he gave his message (demanding surrender),
They brought to him the key of the gate of the fortress.

Daválí, army-leader of the land of Abkház,
When he knew that the monarch of Rúm had come,

Quickly bound on his loins the leathern strap of fidelity (to Sikandar);
Washed his illumined heart from malice towards the king.

Like those versed in affairs, he despatched the escort
For the kissing of the hand of the world-king :

Took much valuable treasure ;
Entrusted it to the Khusrau's treasure-keepers :

Entered the court and kissed the dust ;
Purified his heart of the claim of hostility.

Sikandar, world-possessor, world-wanderer,
When he saw such manliness on the part of the noble man,

Gave (displayed) to him the path of courteousness ;
Gave him the place near his throne :

Asked him first in a gentle voice (of his state) ;
Warmed his heart with a soft tongue :

Ordered that the treasurer, quickly rising (to order),
Should scatter for him treasure to the height of the elephant :

The royal dress of honour, worthy of him,
* Should adorn with collar and ear-ring,

With brocade and jewel ; (and) with sword and cup,
Should bestow the decoration of perfect royalty.

The treasurer, practised in action, did so,
As the monarch of good judgment directed.

When with good fortune Daválí
Put on the black Iskandrian robe,

With collar of gold and crown, jewel-scattering,
He became neck-exalting among those neck-exalting (the great ones).

Opened his tongue in thanks to the monarch ;
Invoked a blessing on him from God :

* Formerly, when kings honoured anyone, they gave a golden collar, a jewelled girdle, and an ear-ring (or two).

Became the greater hastener in that service;
Became head-exalter (in honour) instead of head-lowerer (in shame):

Bound his loins in the monarch's service;
And afterwards all his service was work for him (only).

He thus became, in Khusrau-adorning, special to such a degree,
That he surpassed all the confidential ones.

In that land more resplendent than the garden-court,
The king's eye became illumined like the lamp.

The keeper of the age (Sikandar) so regarded the environs (of Abkház),
(That) he rested and obtained a share of that joyousness.

That man, the old villager (the historian), thus spoke,
Saying:—"Tighlís, through him (Sikandar), became prosperous."

On the dust of that land and clime (of Abkház), he ordered
(Them) to establish a foundation (Tighlís) after the fashion of Rúm (prosperous).

He went hunting from that halting-place (of Abkház),
Rein let loose for hunting in the desert.

Two weeks, less or more, in the mountain and plain,
(Towards Burda') he travelled the road (engaged) in game-overthrowing.

99 Tighlís is the capital of Arman (Armenia), in the vicinity of Abkház, founded by Sikandar.

100 In some copies, after this couplet the following occurs:—
In that land of Abkház adorned like Paradise,
Night and day he sowed no seed save goodness.

When he made the place (the mountain and the plain) void of bird and of fish,
He showed desire (to go) towards Núshába (the Queen of Burda'):

Was mindful of reverence to that lady;
For she was possessed of much territory and much wealth.

105 He beheld the world (of Burda') fresh by reason of many sown-fields and streams;
With joyousness he alighted at that place.

Come, cup-bearer! that wine (of senselessness),—which is soul-cherishing;
Is, like running (pure) water, fit for the thirsty one,—

In this grief (of desire of gold) in which from thirst I have burned,
Give me; for I have learned drinking the wine (of senselessness)

108 "Naushába," commonly, Núshába, properly, signifies—the water of life.
Firdausí, in his Shah-Náma, calls her—Kaydáfa

# CANTO XXXVII.

## SIKANDAR'S JOURNEYING TO THE COUNTRY OF BURDA'.

1 Burda'! O happy country (in) whose confines,—
Neither the spring month (sun in Taurus) nor the winter month (sun in Capricorn)—is flowerless.

The summer (the sun in Cancer) gives it the mountain-rose;
The winter gives the spring breeze:

* Paradise, a word of Zand origin adopted by the Jews, appeared for the first time in the Song of Solomon, iv 13, as pardés.

The forest round about it a paradise become;
Besides, a (mountain-stream) Kúsar on its skirt established,—

Its environs, from the profuseness of verdure and the musk-willow,
Like the garden of Irám,—"the khassa bágh-i-safaid."

Of quail and woodcock, and partridge and pheasant,
Thou wilt not find the willow and cypress-shade void.

Its soil to ease inclined;
Its dust from pollution washed:

Its odoriferous herbs every year fresh of branch;
In it, ever grace and abundant ease.

Of birds of this country ('Irák), it is the feeding place;
If bird's milk (a rarity) be needful to thee—'tis there.

They have washed its soil with gold-water;
Thou wouldest say:—"In it, they have sown gold and saffron."

The proud mover over the verdure of that land
Beholds no form save joyousness.

Xenophon found the word pairidaêza (a piece of ground enclosed by a high wall; a park or a garden) used in Persia; afterwards it appears in LXX., and was thus transferred into ecclesiastical Greek and Latin, and into all the languages of modern Europe.

The word is dih (or dhih), for Sanscrit h=Zand z, and means—to knead, to squeeze together. From it we have in Sanscrit, dehî, and in Greek, τοῖχος, a wall, in Latin the root is changed into fig, giving—figulus, a potter, figura form, and fingere; in Gothic it appears as deigan, to knead; hence, daigs (dough).—"The Indian Antiquary," December, 1874.

4 In Burda' was a garden encircled with a white plastered wall, called—khássa bágh-i-safaid, the royal white garden.

Irám. See canto XII. couplet 2.

9 Gold and saffron are joy-exciting.

Now, the throne of that court has become shattered;
The wind has carried its damask silk and brocade:

Those fresh roses have poured (fallen) down from (their) grandeur;
And from that pomegranate and narcissus, the dust (of desolation) has come forth:

Save dry fuel and the watery torrent,
No other thing thou seest in that forest.

Verily, those luxuriant productions
Spring not from the grain (the seed), but from the skirt of justice.

If to-day it again obtain that nurturing care (of justice),
Better than that, would be the decoration of the sleeve.

Yes; if leisure were the king's,
He would give a new adornment to that place.

In the beginning of occupation, its name was Harúm;
Now, the teacher calls it Burda'.

In that prosperous soil (now desolate) the place of the great,
Time has much secret (buried) treasure.

With this gladness,—where is a rose-garden?
With this fulness,—where is a treasure-holder?

Still in that territory the treasure-searchers
Find treasure,—if they tear up the soil.

The treasure-possessor of speech (the historian) thus spoke,
Saying:—The chief of that old treasure-place (Burda')

---

15. In the season of prosperity men decorate their garments.

Is a woman, a ruler, name—Núshába;
Every year, in pleasure and sweetness and the wine-cup,

Like the *male* pea-fowl, charming in goodness (of beauty);
Like the *female* deer,—being void of defect.

Strong of judgment, luminous of heart (kind), sweet of speech (not foolish),
Angel in disposition (free from lust),—nay, sage in temperament (the leader of others to goodness).

25 In her ante-chamber a thousand virgin women,
In service loin-girt, each one like the moon (in splendour).

Besides damsels,—skilful in riding,
Slaves, swordsmen,—thirty thousand.

None of the men (the slaves) used to wander about her door,
Although he might be near to her.

Save woman, no one was her work-performer (or agreeable to her);
Of seeing men, no need was hers.

From not having (a husband),—in the house (she was) councillor;
By being a house-lady, free from a house-master (a husband).

30 The (sword-drawing) slaves hastened to their own land (property),
The dwelling-place for themselves prepared (and came not near Núshába).

---

24 Save by God's order, angels interfere not with the affairs of man; but the sages and prophets constantly show men the path of goodness.

26 "Berún" signifies - siwá,e

27 "Dígar chand" signifies—har chand.

29 The first line may be:—

She used to keep women as councillors in the house.

On account of her great majesty, none of the slaves
Had looked within the gate of her city.

In every place where she ordered them to fight,
For them, that (fighting) was the most indispensable duty.

When Sikandar led the army to the plain (of Burda'),
He exalted his pavilion to the Pleiades (pitched loftily his tent).

In that joyous place of heaven-like nature,
He remained astounded at the plenteousness of water and (at the extent) of sown field.

He asked, saying:—"Whose is this happy land?
"Over it, which of the great rulers is king?"

They declared, saying:—"This beauteous land (full of water and verdure),
"With this wealth, is a woman's.

"A woman more skilful than many men;
"In essence, more pure than the river:

"Strong of judgment, luminous of mind, and exalted of head (in action),
"Peasant-cherishing at the time of distress.

"She wears a girdle on the waist in manliness;
"Boasts of the lineage of Kayán kings.

"She capless,—(yet) cap-possessing (sovereignty) is hers;
"Army-possessor,—yet no army sees her.

"Has many manly slaves;
"But none (of them) sees her face.

40 Being a sovereign she possesses the cap of sovereignty; being a woman she wears the sheet (chádar), or the coif of fine linen two cubits long (Miḳna'). She wears not the cap that appertains solely to man.

" Women of lily bosom and slender leg
" Show compliance with her in every work.

" All of pomegranate-breast, and tall like the arrow;
" From the breast of each,—the milk, sugar devoured.

" Everywhere is soft, an ermine-skin or a piece of silk,—
" Yet they trembled with shame in comparison with (their) soft limbs.

45 " The angel (free from lust) looks not boldly at them;
" And if he glance (being enamoured) he falls (powerless) from heaven to earth.

" Gleaming in the garden-hall, each one
" Like the sun in the day, and the lamp (the moon) in the night.

" On account of their splendour (of beauty), vision had not that power
" That it might look at them from near or far.

" When their voice comes to a person's ear,
" He places his own head (sacrifices life) in the desire of (hearing) their note.

" The neck and ear replete with ruby and pearl;
" The lip, with the ruby of the mine; and the teeth, with pearl.

50 " I know not what sorcery (effective against lust) they have invoked,
" That they are careless of the tumult of passion.

43 So sweet was their milk that sugar (the sweetest of known things) devoured it.

44 The second line may be —

Yet they trembled from shame on the limbs of men (wearing furs and silken garments).

45 If the ascetic of angel-nature glance at them, he falls from the loftiness of his chastity and becomes enslaved.

" Beneath the azure sphere, they have not
" A companion (a man) save the wine-cup and the sound
of music.

" A woman (Núshaba), pure (kind) to kindred, mandate-issuer,
" Keeps passion fettered against them.

" Has (her own) idol (picture)-houses (in the fashion) of palace and vault,
" For those beauties door (on) each side (opened).

" Although she keeps secret behind the screen,
" She is, all day, edifice-making (laying foundations of buildings).

" Has a lofty royal pavilion;
" Within it, a valuable carpet spread.

" A throne of crystal upreared;
" On it, jewels in loads strewed (studded).

" From many night-lamps (jewels), that precious place (the throne)
" Is at night the resplendent moon, lamp-like.

" She sits every morning on that throne;
" Makes mention of thanks to the Creator.

" She, placed like a bride, on the throne—
" Other brides in service on foot.

" With the wine-cup and the sound of music night and day,
" Enjoyment-making (sporting with one another) beneath
the blue sphere,

" Each one left off the worship of the Omnipotent;
" They have no occupation save sleeping and eating.

53 "Sanam" signifies—an idol, pictu, a lovely woman.
"La'batán" signifies—dolls, pictu, lovely women.

61 The first line may be:—
Besides the worshipping of the Omnipotent

" A woman, work-understanding, possessed of all mines and treasures;
" She inflicts, for devotion-sake, toil on her own body.

" Through the asceticism which her nature possesses,
" She sleeps not in that paradise-like abode.

" Has another house of marble-stone;
" There, at night the moon (Núshába) alone, proudly moving, goes.

" In that house, that candle (Núshába), world-illuminating,
" Performs God-worshipping until the day:

" Brings her head to sleep (only) to that extent,
" That a (water-) bird (after diving) lowers his head into the water (to dive again).

" Again (after devotions), with those Parí-forms,
" She drinks wine to the voice of (women-) minstrels:

" Holds the rein (of power) night and day in this way,—
" By day, in this way; when night comes, in that way.

" Neither is the night free from the worship (of God);
" Nor the day from amusement, soul-cherishing.

" For her sake and her friends (the damsels),—suffer
" Her work-performers (the slaves) the toil of her work."

The king held approved this tale (of Núshába);
He held (in his heart) a desire for that unseen painting (Núshába):

66 * If berún, followed by az, be read for farúd, followed by ba, the second line will be:—

That a bird (after drinking) raises his head from the water (to allow the water to run down his throat).

67 The Parí-forms are those of couplet 43.

70 The agent to the verb " suffer " is—work-performers.

Beheld a halting-place with water and grass;
In essence more precious than the philosopher's stone.

In that place, tranquil with music and the wine-cup,
He rested; and became for a while joyous.

When Núshába knew that the king's throne
Had come in happy omen from the path (of journeying),

She prepared the work of paying homage,
In accordance with the monarch's dignity:

Sent food worthy of his (acceptance);
Bound her loins in the service of his work (the sending of the present).

Besides many selected four-footed animals,
Whether for the kitchen, or for the saddle—what matter?

The best things which sprang from that soil,
In colour and splendour, heart-entangling and excelling:

Royal victuals, musk-scented;
Trays (full) of perfumed substances for hand-washing (after eating):

Other kinds of fruits of many sorts,
Also of honey and sugar, some ass-loads:

Wine and sweetmeats and flowers assembly-exhilarating,—
Presents of this sort, some days they placed (before Sikandar).

Also for the chiefs, separately,
A valuable present she sent every day.

From the great excellencies which that woman showed,
Every one, tongue within tongue (incessantly) praised her.

---

77 "Berún" signifies—siwá,e.
81 The second line may be:—
With these delights they passed some days.

In respect to beholding that heart-ravishing one, of the king
The need (desire) time to time became greater:

That he might obtain news of her secret (hidden circumstances);
Might behold her administration in that kingdom:

Might view how much her merit is;
Whether the tale is false or true

## CANTO XXXVIII.

### Sikandar's going in the Guise of a Legate to Queen Núshaba.

When day bound the gold-shoe (morning-light) to the black steed (of dark night),
The king, world-illuminating, came to the saddle.

He prepared the means (of proceeding) according to the usage of messengers;
(And) went messenger-like towards the graceful one (Núsháiba).

When he came opposite to the hall of the court,
He rested awhile from that journeying.

In it (the hall) he beheld a court, sky-like,
Its ground-kiss (of obeisance) both of earth and of heaven.

The attendants obtained news of him;
Hastened to their own lady,

---

1 Shabdez was the name of Shírín's horse (born of a horse of stone), which she gave to Khusrau Parvíz (A D. 591).

4 The doors appeared to be in the sky.

represented, saying:—"From the court of the king of
Rúm,
"From whom this land and clime gained prosperity,

"A messenger possessed of judgment and sense has arrived;
"A message-bringer, silent, like the angel (before delivering his message):

"From head to foot, a form possessed of wisdom;
"In his countenance, divine majesty."

Núshába prepared the palace;
Illuminated the iron road (difficult of access to man) with gold (woven-stuff)

Those of Parí-face, with a hundred ornaments,—
That heart-enchanting one drew up rank upon rank:

Fixed the jewel in the musky noose (the black ringlet);
Let (it) down over the bejewelled silk (of her garments):

Came like the garden-peacock with splendour,
Gleaming and laughing like the illumined lamp:

Sate on a royal throne,—
A perfumed orange (ball) held in her hand:

Directed that they should perform the ceremonial;
Should bring the messenger into the hall.

The officials of the palace-court,
Performed the order.

The messenger (Sikandar) entered boldly (unlike an ambassador) by the door;
Went, like the proudly-moving lion, towards the throne:

---

8. "Dar giriftan." See canto xxvii. couplet 71; xxxvi 37, xxxviii 9.
13. King's used to hold in the hand a perfumed ball (lakhlakha; dast-anbár).

Unloosed his girdle and sword;
Offered no prayer for her according to the usage of messengers:

Glanced secretly at that decorated palace;
Beheld an abode of paradise-nature, enchanting.

Full of húrs, adorned like Paradise,
Earth's surface became of ambergris-nature (perfumed).

20 From the many necks and ears of the jewel-bearers (women),
The beholder's eye became jewel-scattering (full of the forms of jewels).

From the sparkler, the cornelian; and the gleamer, the ruby,
The shoe-nail of the proud mover became fiery.

Perhaps the mine and the sea hastened together;
(And) there cast all their jewels.

The clever woman—by his pomp and dignity,
In that manner (of coming)—became fearful of him,

Saying:—"This man, affairs-understanding, of deliberate judgment,
"Why performs he not the usage of service?

25 "It is necessary to make investigation regarding him,
"Since he has no fear of us."

From head to foot she glanced at the monarch;
Struck the proof of the pure gold (Sikandar) on the touch-stone (of her glance).

17 In the king's presence messengers went through the forms of supplication (niyáz); of humility (khuẓú'); and of eye-lowering (khushú').

20 The second line may be:—

The beholder's eye became jewel (tear)-scattering.

21 Otherwise:—

Of the proud mover the shoe-nail became fiery { (a) agitated with love; (b) red.

When she clearly saw, she recognized him;
She made his place of ease on her throne:

Learned from the king that he was Sikandar;
Was worthy of throne-sitting.

For the victoriousness of the seven azure spheres,
She gave much praise to the world-king:

Concealed her face, but displayed shame at him;
Displayed first the example of modesty:

Unfolded to him nothing of his royalty,
Saying:—"The key to thy lock (of disguise) is ours."

Sikandar, with the custom of messengers,
Preserved the usage of the noble:

Caused first a blessing (salutation) continuously to reach her;
Discovered truly in regard to himself the part of a messenger:

Accepted after that the representation as to the message,
Saying:—"The world-king, the ruler of good fame (Sikandar),

"Thus he spoke, saying:—O lady! name-seeking,
"The ball (of superiority)-taker from the renowned ones of the world.

"What chanced that thou turnedst the rein from us,
"That thou hastenedest not one day towards us?

"What weakness beheldst thou, that thou becamest self-willed?
"What injustice did I, that thou becamest an enemy?

"Where a sword sharper than my sword;
"(Where an arrow) more fire-exciting than my arrow,

"That from me thou takest shelter with that one (the swordsman and the arrow-caster)?
"Best indeed that thou shouldst turn thy head towards the king (Sikandar).

"Shouldst make thy foot dusty in going to my court;
"Shouldst display fear of my wrath.

"When I found the path to this thy kingdom,
"Over it, I cast the shadow of empire.

"Why boundest thou not thy girdle (in service) at my court;
"Why turnedest thou thy face from my path?

"Thou offerest me adornment with wine-cup and fruit;
"Offerest me deceit with sweetmeat and ruddy wine.

"Whatever thou didst at first (send) was accepted;
"Now meet me (at court) with true judgment.

"Beholding thee with wisdom and judgment,—to me
"Is more auspicious than the magnificence of the (bird) Humá.

"Act so that to-morrow, at assembly-time,
"Thou mayst move proudly towards the monarch's assembly."

When the monarch finished his own message,
He cast forward his head in hope of the reply.

In replying, the wise woman
Took off the fastening from the closed cornelian (the ruddy silent lip),

---

43 "Mai-khána" here signifies—drinking utensils.

If one offers hospitality, it is said that one offers the requisites of wine-drinking (mai-khána); animals of the chase (shikár-khána); horses (pá,e gáh-i-aspán).

44 The first line may be:—

Whatever (crime) thou didst at first was accepted (pardoned).

Saying:—" O brave monarch! praise be to thee!
" For thou thyself, like the lion, presentest thy own message.

" O hero! thus it comes to my heart
" That, with this pomp of Khusraus,

" Thou art not a legate; thou art a noble king;
" Thou art not the sent; thou art the sender!

" Thy message (sharp) like the sword strikes the neck;
" Boldness whose—that on me he should strike this sword?

" But when the king displays sword-playing (by delivering his own message harshly),
" His sword's point displays exaltation (reveals his majesty).

" Of Sikandar's sword why urgest thou words?
" Thou art Sikandar; devise thy own remedy (for escape)!

" Thou summonest me, and thou thyself comest into the net;
" Glance more maturely, for immaturely thou camest.

My good fortune sent thee to me;
O excellent my fortune, fortune-considering!"

The world-possessor said:—" O lady of throne!
" Make not inquiry (vain imaginings), save to the command (the limit) of (thy own) fortune.

" Sikandar is the ocean, and I am the rivulet of water:
" Impute not shadow (of imperfection) to the sun!

" How mayst thou place me in the proof (balance) of one,
" Whose guards,—many like me thou mayst find.

60 " Make free thy heart from disloyalty (in thinking to capture Sikandar);
" And than this, think the king better.

" How sayst thou :—Sikandar is so friendless
" That he himself alone is the bearer of his own message?

" At his court,—more than that are the (wise) men,
" That for him it should be necessary to make foot-toil (in coming)."

Again the wise Núsháha
Took off the lock from her own sweet lip,

Saying :—" Be not deceiving beyond this;
" Be not a companion to shamelessness (falsehood):

" Bring not contention into this matter;
" For known is thy name by (thy) renown (majesty).

" Thy embassage is great, and thy name great;
" Conceal not the lion in the wolf's hide.

" Not that power is the messenger's,
" That with us he should use breath with violence:

" Should not diminish his own arrogance;
" Should not bend (his back) in my presence:

" Should come with savageness and bloodthirstiness—
" Save the monarch—whose is this power?

70 " Besides this, ours are hidden traces
" By which the concealed secret comes to my hand."

The bold king gave her an answer like this,
Saying :—" The message of the lion comes not from the (weak) fox.

60 "Bad 'ahdí" may signify—ḳarár-dádí.

"If I am in thy eyes one renowned,
"I am not Sikandar; I am the messenger from him.

"With the messenger of the great,—mine what business?
"Interference finds no path within this screen (of embassage).

"If a harshness be underlying this message,
"Thou knowest,—and that one (Sikandar) who painted this picture (of the message).

"If—in respect to ambassadorship I came boldly,
"I came not from the fox, but from the lion.

"In the regulations of kings and the observances of the Kayán kings (of whom thou boastest),
"Message-bearers are safe from harm.

Since I made clear to thee the king's message,
Strike not the ward of the lock upon the key.

"Please utter my answer in secret (or quietly) to me,
"That I may travel back the path to my house."

Núshába—enraged at that lion-heart,
That concealed the sun beneath the clay,

Let loose kindliness (or fear), and became ardent;
Spoke sharply in regard to the king's answer,

Saying:—"What profit is thy striving with me;
"Thy concealing the sun's face with the clay (of disguise)?"

73 As Sikandar with savageness gave it,—just so I deliver it.

74 The second line may be:—
Thou knowest (the grandeur of thyself) and of that one (Sikandar) who . . .

77 It is proper to strike the key against the ward (parra) of the lock, not the ward against the key. Then make not me a messenger, a prisoner, for that is contrary to order.

79 "Khurshed zer-i-gul poshídan" signifies—unexpectedly to refuse a thing.

She ordered that a damsel, running, should bring
A piece of silk, upon it forms of kings (embroidered).

A corner of a piece of that silk,
She gave to him, saying:—" Take this picture in thy hand.

" Behold the trace of whose face is this?
" In this workshop (the painted silk), for what purpose is this?

" If it be thy form,—strive not so much:
" Hide not the sky with thy own eye-brow.

" If it be not,—abandon (anxiety), for thou hast escaped from sorrow;
" Take an answer, also a magnificent present (to Sikandar)."

Sikandar agreed to her command;
He opened out Núshába's silk:

In it, he beheld precisely his own form;
Saw the country in the enemy's power.

Contention in that matter was not right;
He refrained altogether from an answer:

Feared, and the colour of his face became like straw;
Took his shelter in the keeper (God) of himself.

When Núshába perceived that that fierce lion
Trembled, she came from beneath (the assumption of) severity.

To him she spoke, saying:—" O prosperous king!
" Time brings much pastime (contrariety) like this.

" Be not anxious; consider my love great;
" Consider this house (the kingdom) also thy own house.

" I am a slave-girl, thy attendant ;
" Am a slave to thee both here (in this house) and also there (in thy house).

" I showed first to thee thy picture on that account,
" That my painting might be true (certified) as to thee.

" Although I am woman, I am not of woman-nature.
" I am not void of knowledge of the business of the world :

" Am the lion-woman, if thou be the lion-man ;
" At the time of conflict, whether male or female—what matter ?

" When I rage through wrath, like the angry cloud,
" I excite fire in the water from the lightning (flash) of the sword.

" Bring the buttocks of lions to the brand (the sword's flash);
" Illumine the lamp with crocodile's fat.

" Draw me not from love to battle with thee ;
" Express not reproach to thy own captive (lover) :

" Plant not the thorn (in thy path of love) that thou mayst not fall upon the thorn (of sadness) ;
" Be the liberator (of me from straitness of heart) that thou mayst be safe (from captivity of heart).

" At the time when thou becomest superior to me,
" Thou wilt have given a reply (only) to a widow-woman.

" At the time of wrath, if I prevail over thee,
" I become the thrower of the stander (in battle) on earth's surface (the chess-board).

" In this contest,—like the fox and the wolf,
" Will issue—thou of little worth, I of great value.

103 "Charb hastan" signifies—ghálib ámadan.

"Ḳá,im-andáz" signifies an unequalled chess-player ; one who defeats his rival in the plenitude of his power ; ghalib va ḳá,im dáranda.

" Thus it has come from the old chiefs,
" Namely—Wrestle not with one non-understanding.

" For if he leap up, he may display superiority over thee;
" May strive mightily that he may overthrow thee.

" Although my person is of the city-residents,
" My heart is not careless of the kings of the time.

" From Hindústán to the confines of Rúm;
" From the land of Irán to the cultivated confines of the earth,—

" I have sent to every territory
" One intelligence-recognising and picture-painting,

" For the reason that of kings, world-seizing,
" Should on silk express the form of each,

" The form-delineator of every country,
" And bring at last the painting to me.

" When near to me they (the damsels) bring the form,
" At it, my subtle judgment looks.

" Of that picture inscribed on my heart, I desire the trace
" From everyone who possesses the nature of this secret.

" When they say,—it is the picture of a certain king,
" I accept (the fact) that that picture is a true picture.

" Then from the nail of the foot to the crown of the head
" On every form, I establish my sight.

108 If تا پها بان be read for تا بپا بان, the first line will be :—
From Hindústán to the plain of Rúm.
If tá ba ábád búm be read for tá ba aḳṣá,e búm, the second line will be :—
From the Irán land to the land of the ḳa'ba (Arabia).

118 The couplet is in some copies :—
The writing of that picture I with soul desire
From everyone who has the nature of this picture.

" Of everyone years-experienced and everyone youthful,
" I take reckoning according to his value.

" Every picture by this estimation, bad or good,
" I recognise ; for I am physiognomy-understanding :

" Am not, night and day, destitute of remedy-devising (work) ;
" Am not, with myself, in sport behind this screen (of purity):

" I cause to move the scale of resolution ;
" (And) esteem Khusraus (save thee) of light weight.

" From every picture which I obtained on silk,
" Thy form was agreeable to me ;

" For while the soul gives acquaintance with love,
" It gives evidence as to the majesty of the Khusrau."

When she uttered this speech to the bold Sikandar,
She descendedfrom the precious throne.

On this throne she left the king ;
For of one throne two kings cannot be.

Seest thou not —at chess are two kings,
Who heap up grief on every heart ?

When from her own throne the Parí-faced one
Descended and performed service,

She sate, bride-like, on a chair of gold,
Became custom-observer (servant) of the monarch (Sikandar).

From shame of that moon (Núshába), like the crocodile (in boldness), the king
Passed from colour to colour like shot silk.

119 Núshába imputes unsound judgment to Sikandar in coming unprotected to a strange house. Otherwise :—

Make my soul the scale of resolution ;
Esteem Khusraus (thee included) of light weight.

To his heart, thus he spoke:—" If this work-understander be woman,
" Her heart is illumined with manly skill.

" That woman who does such worthy deeds,
" Over her, the angel utters praises.

" But it is not proper that woman should be bold;
" For the rage of the female lion is very great.—

" O women,—the scale (of boldness) should be the striker of the stone (the scale of lightness);
" Of men,—the weight (of force) should be the shatterer of the scale (of boldness of women).

" That woman, best who is hidden within the screen (" parda");
" For, the note out of melody (" be parda") is the scream.

" If the qualities of woman (زن zan) had been good,
" Of woman, the name would have been مزن (ma-zan, strike not), not زن (zan, strike).

To the councillor, how well said Jámshíd—
" Either the screen (the harám) or the tomb is the best place for woman.

" Of the woman (out of the screen), be not sure, saying—the woman is chaste,
" For the ass (woman) tied up (is) best, though the thief (the adulterer) be an acquaintance."

130 Woman, of little reason, excites through her boldness much strife in the world.

131 " Sang-zan " signifies—a balance of which one end is too light. The balance of women, in whom justice and rectitude exist not, is even so.

The great ones have said:—

The skill of man is the defect of woman;
The defect of woman is the skill of man.

The worth of woman is in her softness and bashfulness; of man, in his hardness.

ain (to his heart) Sikandar said :—" What is this loss of self-possession ?
" In this screen, entreaty (for release) is foolishness.

" In the bitterness (of Time), give sweetness to reflection (take warning) ;
" Forget the fallen (captive) body (for God will give release).

" In place of the kind heart-ravisher like this,
" Who is lovely of disposition and sweet of tongue.

" If thou hadst found a malicious enemy,
" Save head-severing, what wouldst thou have spun (reaped)?

" If I withdraw myself from this place,
" I will preserve the extent of my own work :

" Will not again clothe the face like strangers ;
" Will not pursue the path and usage of the foolish :

" (And) will loose the fettered (distressed) heart from fetters.
" Why should I cast frown (grief) on frown (grief) ?

" When the ant falls into the polished cup,
" Design, not force, is necessary for the liberator.

" I will employ patience in this toil and trouble ;
" Thou mayst say it (this captivity) is a phantom which I behold in a dream.

" I have heard that one rope-bound towards the gibbet
" Went, freshness on his (face) like the early spring.

142 If in a state of grief a difficulty is brought to the heart,—grief is increased.

143 In a polished basin the ant is liberated by being given a piece of straw, not by force nor by grasping with the hand. For, on account of his smallness and feebleness, such force would cause his destruction.

" One of the kind ones asked him,
" Saying :—Why art thou joyous, and of little grief?

" He gave a reply like this, saying :—Life of this (short) duration (since I shall soon be hung),—
" How can I pass it in grief?

" He was in this sentiment when God gave him release;
" Gave his face the lightness (of joy) in that darkness (of death)."

—Of many locks, whose key thou findest not,
The opener (joy) suddenly appears.—

150 To himself, he said much on this matter;
At last, he gave his body in surrender (to God).

When Taham-Tan alone makes the foray,
The hand of the demon becomes long (powerful) against him.

When the singer utters a song out of melody,
The sound of the (musical) string laughs at his (throat-) noise.

When, after a while, he soothed the ear of his body,
He put down the fire of anger from ebullition:

Considered patience to be his own remedy (for grief);
Lowered his head in submission to fortune.

155 Núshába, like servants, loin-girt,
Ordered that those Parí-faced ones

Should place a tray of every kind of equipage;
Should make ready victuals of sorts.

149 This may be uttered by Sikandar or by Nizámí.
151 This refers to Rustam's Haft-khwán, or Seven Stages; or to his slaying the Dev Akhván. See the Sháh-Náma, by Firdausí. In W. Ouseley's "Oriental Collections," 1797, vol. ii. No. 1. p. 45, a picture of the Dev-i-Sapíd is given.

The damsels, (adorned) candle-like, arose;
Set (each) in order a royal tray:

Placed food beyond limit;
Of every cooked lamb, some kinds:

The pan-cake, a thin cake, round in form,
From the circuit of the royal pavilion to the circuit of the street (so many were the cakes):

160 Verily, the pellet, sugar-mixed,
Sprinkled like sesame-seed, on those round cakes:

Victuals, delicious, ambergris in nature,
Gave idea of the foods of Paradise.

From the hump of the ox and the fish (heaped up) like the mountain,
The ox and the fish beneath the earth became distressed.

The table-cloth of variegated appearance with fowl and lamb,
Flying in joy like the bird.

Spiced birds fattened in the house (at home) and luscious pickles,
With almonds and pistachio-nuts, kernels extracted.

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159 The first line may be:—
The thin pan-cake, a cake round in form.

160 "Kursa" signifies—small balls of fruit like the almond, which, scraped and mixed with sugar, they sprinkle (in place of sesame seed) on loaves of bread.

161 "Ibá" signifies—spoon-meat, soup, &c.

162 "Kohá" (kohán) signifies—an ox-hump.
"Kohá,e máhí" signifies—the flesh on the back of a fish, which is best.

164 "Maṣús" signifies—the flesh of home-fowls, or of young pigeons, dressed with vinegar, their interiors being filled with hot condiments (adviya,e garm), such as parsley (karafs), rue (sadáb), almonds (bádám), pistachio nuts (pista). Thus prepared, they are reserved till needed.
The second line means—almonds and pistachio nuts were put into the spiced birds.

From much fragrant, pure wine,
Was many a weak brain which came to its place (regained strength).

Of the dry sweetmeat and the moist sweetmeat,
The bags of sugar disgusted (envious).

The draught,—rose-watered and rose-sugared,
Rose-conserve-scattering from its fragrant breath.

Apart,—for the Khusrau of good fortune,
The cloth of gold cast on the table :

A tray, gleaming like the sun arranged ;
On it, four cups of pure crystal.

One full of gold, and the other of ruby ;
The third full of cornelian, and the fourth of pearl.

When at the table, victual-spread, the hands became extended (for food),
The mouth opened a path to the food.

To the king, Núshába said :—" Extend thy hand ;
" Of these victuals that are before thee, eat."

To Núshába the king spoke, saying :—" O simple heart !
" Express not the wrong note (jest not with me) so that thou mayst not be shamed (by my reply).

" In this my dish (cup) of cornelian and tray of gold,
" All is stone. How may I eat stone ?

" How devours a man stone ?
" Where desires man's nature this usage ?

" Bring a kind of food which one can eat,
" To which one can extend the hand with pleasure."

167 "Fuḳḳá'" signifies—a drink of water, barley, and dried grapes ; or beer. Here it means—sharbat.

Núshába laughed in the king's face,
Saying :—" When to the throat no path is the stone's,

" For the stone (wealth) unfit for food, why
" Makest thou boasts unfit to be made?

" How is it proper to exalt the head for a substance,
" From which one cannot prepare sustenance (for the body)?

" Like the thing unfit to be eaten is this mean stone;
" Regarding it, why should we strive like the mean folk?

" In this path (of life) which is not free from the stone (of the grave),
" Why is it necessary to lay stone on stone (to heap jewel on jewel)?

" Those who took up this stone (the jewel)
" Enjoyed not; and left (it after death) like the stone.

" If thou be not the man stone-essaying (foolish),
" Be the light stone (the light weight void of the load of jewels) that thou mayst remain in thy place."

From the reproaching of that pleasant-speaking woman,
The king performed hand-washing at the uneaten food-tray.

To Núshába he said :—" O potentate of ladies!
" Better than lion-men with sense and power,

" Thou utteredest the pleasing speech that—the jewel-worshipper (the lover of the world)
" Acquires naught save stone from the jewel;

" But then this point would have been true
" That the speaker (Núshába) should not first have sought the jewel (Sikandar).

188 That thou mayst remain in thy place (free from regret at leaving them at the time of death).

" If a jewel be mine on the cap (the crown),
" A monarch's crown should not be void of gems.

" Thine, are the cup and the tray full of jewels:
" Behold for whom reproach is fit !

190 " Why is it necessary to gather jewels to the extent of a tray full,
" To teach me jewel-scattering (the casting aside the love of jewels) ?

" To cast dust in the jeweller's eye (to blind him),—
" Thy whole house full of (valuable) cornelians worthy of a Sikandar ?

" But since from my own judgment I see
" Thy words are in their own appointed place,—

" A thousand praises,—on the woman of good judgment,
" Who becomes for me the guide to manliness (the abandoning of the love of wealth) !

" O foreseeing lady ! by thy counsel,
" The gold coin (of wealth) like gold I cast on the earth (both valueless)."

195 When Núshába heard that praise,
She made the earth cornelian-clad (of roseate hue) with her (rosy) lip.

She ordered that they should bring trays of food;
Verily, the victual-holders (platters) dust-unseen.

First from all portions she took a taste;
The Khusrau at that activity (in bringing the victuals and tasting them) was amazed.

**197 Núshába first tasted the food to see whether it was good, and to prove that it was not poisoned.**

She rested not from attendance until the king
Desisted from eating and went his way.

At the time of his departing, she made a covenant with him
That he would not use exertion to Núshába's injury.

200 The king directed so that the treaty was written;
He gave it to her, and went towards his own assembly from Paradise (Núshába's dwelling).

When Sikandar returned to his place from that city (of Núshába's),
He regarded the treachery from the sky, the victory from God.

Because fear was his at that escape,
He offered a hundred times thanks to the Deliverer (God).

When night took away the ball (of superiority) from the luminous day,
A lamp (the moon) was illumined and a candle (the sun) expired.

In place of that golden ball of the sphere (the sun),
Many a silvern ball (star) which displayed its face.

205 The king accomplished the repose of sleep;
Closed the two folds of his eyes in that place of four walls (night).

Rested until the early morning dawned;
The whiteness (of day) in the blackness (of night) appeared.

205 "Chár díwar" signifies—night divided into four watches.

"Do lakht" signifies—the two folds of the eye; the two folds of a door.

The second line may be:—

Established sleep for a period of two watches within the four walls (of the tent).

The king raised his head from sweet sleep ;
Prepared an assembly like the morning-time.

In his hand the golden orange like the sun ;
With it, he shattered the head of the orange of the sky
(made the moon void of light).

The Parí-faced one (Núshába) of sweet portion (of life)
Went forth with auspicious omen (the covenant with
Sikandar) from her city,

Like a resplendent moon, which at even-time,
When it becomes full, issues from the east,

Damsels like the Pleiades around her,
From the crown of her head to the skirt begemmed.

Behind her, moving the moon-faced ones,
A hundred like Venus (in beauty) in (subject to) one finger
of hers.

When the Parí-faced one (Núshába) beheld the king's
camp,
She beheld dependants and pavilions, world within world.

From the many three-cornered, painted silk banners of
golden standard,
The atmosphere became roseate, and the plain violet (with
shade).

From the many guard-tents, golden-painted,
She found no path to the monarch's door :

211 The second line may be :—
Each one from the crown of her head to the skirt begemmed.

212 If ṣad dur dar be read for ṣad dar, the second line may be :—
(a) A hundred like Venus (in beauty) to the degree of (the beauty of) one finger of hers.
(b) Like Venus, a hundred pearls upon her finger (-ring).

Sought the place and came to the king's court;
Beheld a guard-tent on the summit of the moon:

An audience-hall pitched with silk tent-ropes,
Its pillars of gold, its pegs of pure silver:

Alighted from her steed, and sought admittance;
Desired (to perform) the ground-kiss (of obeisance) of the king, the world-possessor.

The guards of the court opened the path to her;
She entered the monarch's guard-tent:

Beheld, in the place before the throne, the chiefs,
Head-lowered in the shadow of one crown;

(And) the crown-possessors of the time, closely crowded,
Before the world-seeker of victorious fortune,—

To such a degree that from exceeding glory of the light and splendour (of the court)
The boldness of the man-beholder became water:

All (the chiefs) matched with (like) the wall-picture;
Neither the power of motion nor the power of speech.

When the bride of the fortress (Núshába) beheld that fortress (the crowd of standing nobles),
She trembled at that court of narrow (difficult) entrance.

She gave the ground-kiss and began (to utter) praise;
At her, those lion-men amazed.

The Khusrau ordered that—of pure gold
A chair like the sun they should bring.

221 "Ḳamar dar ḳamar" signifies height above height; conjoined; belt on belt (fully accoutred).

224 "Tang-bar" signifies—a person or a thing that gives not access to everyone. They give not admittance to everyone at the king's court.

Núshába is called the bride of the fortress, because she never went outside its precincts: the bride of the fortress (of the sky) is the sun.

Upon it, he caused the world-bride to sit,—
The other brides above her head.

He inquired (after her health) and displayed much courtesy;
Exhibited gladness at her coming.

When the heart of the sitter (Núshába) came to its place,
The sign passed to the chamberlain to this purpose,

That the table-decker should bring the food-tray (of fruit and potables);
Should bring into the assembly agreeable food.

First, with (large cups of) sharbat of sweet nature,
The earth became like the (land of the) fountains of Paradise.

Of that fountain (large cup) of sweet rose-water, a stream (a draught),
Unseen in dream, either by Khusrau Parvíz or by (his lady) Shírín.

229 "Ráh-náma" signifies—the official who conducted Núshába to Sikandar's tent and showed her her seat. Some erroneously say it means—vazír.

230 "Sálar-i-khwán" signifies—bakávul (steward) va cháshní-gír (taster).

232 In the supplemental volumes to the works of Sir W. Jones, 1801, vol. i. p. 161, it is said:—

Forty pounds of fresh roses (stems cut close) are put in a still with sixty pounds of water. When the water grows hot and fumes begin to rise, the cap of the still is put on and the pipe fixed to the receiver. As the impregnated fluid begins to go over into the refrigerator and the still is hot,—the fire is reduced.

The distillation continues till thirty pounds of water pass over in four or five hours.

This rose-water is poured on forty pounds of fresh roses and the distillation continued till fifteen or twenty pounds of rose-water, highly scented, pass over.

It is then poured into pans and left exposed to the fresh air for a night. In the morning the 'itr, congealed on the top of the water, is collected and poured into a vial. The remaining rose-fluid is used for fresh distillation.

At that time, when they ungrudgingly (without delay) placed the tray (of victuals),
The dust of ambergris inclined to the cloud.

Of every delicacy which enters calculation,
A mountain (in abundance) poured down on every side.

A thin cake of twice-sifted flour,
(Pure) like the moon's beams resplendent with light:

Verily, the soft (thick) cake like floss silk,
From which the kidney of the cake-cooker (through excessive toil) became cooked (consumed):

Spoon-meats of different kinds, more than a hundred sorts;
They placed in front in golden trays.

Of the various eatables of the world, was not one
Of which something eatable was not on that tray.

When they had eaten as much as was agreeable,
They unloosed the fastening from the cup and the wine-flagon;

Drank pure wine—until mid-day,
Like wine in the flagon, became the fire-kindler (in the sky).

The quantity of 'itr that can be obtained depends on the quality of the roses and on the skill of the distiller.

Tachenius obtained half an ounce of 'itr from a hundred pounds of roses; Hamberg, one ounce; and Hoffman, two ounces.

In Kashmír they distil with the roses a sweet-scented grass, that gives to the 'iṭr a clear green colour. If sandal wood be used, its odour will be perceived, and its essential oil will not congeal in that cold at which the pure rose-iṭr does.

233 "Gard-i-'ambar" signifies—'ambar-súda.

From the motion of the attendants the finely ground ambergris mixed with the victuals ascended to the cloud.

235 "Do parvezaní" signifies—that twice sifted.

"Ḥarír" signifies—nán-roghan, flour mixed with milk and oil.

240 When a match is applied to pure wine it ignites.

Until mid-day became as hot as the wine of the flagon was hot in the bodies of the drinkers.

Joy expanded the countenances of the wine-worshippers (drinkers);
Expanded the face of those intoxicated by the power of wine.

Those of fairy form, with that heart ravishingness,
Sate until night (engaged) in vocal and instrumental music.

When night desired that it might bring the army from grief,
The temperament (of man) brought its head to the sleeping-place.

To those dolls (lovely ones), the chief of the age (Sikandar) spoke,
Saying:—" To night it is unnecessary (for you) to go to the city.

245 " This is the command—that, to-morrow, early in the morning,
" We will make a banquet from the fish (beneath the earth) to the moon (in the sky).

" According to the custom of Fírídún and the usage of Kay Khusrau (Cyrus),
" We will take justice (the desire) of our heart from music and wine.

" Perhaps when fire (ruddy wine) leaps (runs over) from the cup,
" Our work (of feasting) may be perfected with that raw blood (pure unperfumed wine):

" We may for a time lay aside earth's business;
" May cherish (enjoy) life with the cherished coral (the ruddy wine):

241 The second line may be:—
The face of those intoxicated expanded with the power of the wine.

"May with wine become illumined (flushed) like the rose;
"May by that wine-flagon bring forth the sweat (of shame) from the rose:

"May with a draught (of sprinkled wine) make the earth perfumed;
"May make a great piece of (perfumed) clay moist for the head-washing of an intoxicated one (withered and stained)."

The Parí-born ones kissed the dust,—
Parí-like both gladdened and abashed.

At the monarch's banquet Núshába, the illuminator,
More resplendent than Venus in the morning time.

When (the bride of) night put on the jewels prepared with ambergris (the musky locks of darkness),
It opened the head of the musk-bladder (and produced darkness).

Of the musky locks of that heart-alluring (feast-night)—the king
Prepared a noose, ambergris-scattering.

With that musky noose (dark night)—the moon and Jupiter (the damsels of fairy form),
He brought down from the lofty sphere (and detained for his night-feast).

250 May with wine (rose-water sprinkling) become illumined like the rose,
May bring forth sweat (of freshness) from this flagon of clay (the body of dust).

254 The first line may be:—
Of the musky locks of those heart-allurers (the damsels),—the king

255 The first line may be -
With the musky noose (tresses of the damsels), the moon and Jupiter (jewels and pearls)

That heart-enchanting night was the night of the feast;
Parí-forms, Parí-like, splendour-displaying (in bejewelled garments),

That perhaps they may enkindle (incite) a ruddy fire (a great carouse);
May place the horse-shoe in the fire for the purpose of (inciting) the king (to carouse).

The monarch directed them to kindle the fire (the drinking of ruddy wine);
To burn (fuel of) sweet fragrance according to the usage of fire-worshippers.

From the wine-cup such a fire burned,
That in it the chattels (of sense) of the wine-bibbers burned.

In music, and wine, and other pastimes,
He (Sikandar) continued to pass the night with joy.

When they rubbed vermilion (the crepuscule) on the azure sky,
The black, swift camel (night) brought forth the yellow fox (the rising sun).

Again, (the king's) joy came into action;
The royal carpet became pearl-studded.

Again, the king's meadow (banquet) became fresh with the box-tree and the cypress (the damsels of Parí-form);
The partridge and the pheasant (the damsels) came into graceful motion.

Those of Parí-form became singers,
—The lovely ones of sun-face were of new order (adorned) on the sixteenth day of the month Mihr (September).

From much (drinking of the) amber-like (ruddy) wine-cup, heart-exhilarating,
They scattered amber (ruddiness) on the face of day.

Come, cup-bearer! bring a cup of wine (of senselessness);
Bring a message (of its coming) from the red rose (the ruddy wine).

Make my countenance like (ruddy) wine with that (ruddy) wine (of senselessness);
Make my colour ruddy with the red rose (the ruddy wine).

265 "Mihr" may signify—wine; or a mistress of sunlike face.
"Mihr-gán." See Richardson's Dictionary, under the head—máh.
The second line may be —
The sun was of new order (adorned) in the autumn-month September (when its warmth in the east is agreeable, and when feasting is pleasant).

267 Into the wine-cup they cast roses.

# CANTO XXXIX.

## The Feast (in honour) of Núshába.

For (making) the (great) feast of Firídún and the (great) Nau-roz of Jamshíd,
When joy abolished the name of sorrow from the world.

1 Jamshíd (B.C. 800) instituted the nau-roz; and Firídún (Arbaces, B.C. 748) the feast (jashan)
The Jamshíd-i-nau-roz is known as—'ídd-i-sultání; 'ídd-i-ḳadím; 'ídd-i-Jamshíd; 'ídd-i-bahár; 'ídd-i-nau-roz.
The day of the new year (observed by Muslims, Pársis, and Armenians) is the day on which the sun enters Aries (the first house). The Jews,

The world-possessor (Sikandar) sate on his own throne;
Head-lowered the kings sate around him;

The attendants (cup-bearers and musicians) with wine, and
music, and wine-cup;
The equipage of the assembly completely arranged:

Pleasant wine and Núshába like sugar,
Around her, brides closely crowded.

With all his virility, Sikandar, (son) of Faylikús,
Glanced not at these many brides.

One reason, that he was indeed continent:
The other—one cannot hunt (women) in the sacred enclosure
(of the ka'ba).

One by one, all the army, from shame of him,
Wandered not a moment from his manner (of regarding
the damsels).

with a view to preserving a difference, observe New Year's Day ten days later.

The "Burhán-i-Káti'," "Farhang-i-Jahángírí," "Anjuman-i-Ará," and others, are of opinion that the New Year began on Ormuzd-roz, the first day of Farvardin (March).

From the first to the sixth day was called—Nau-roz-i-kúchak; from the seventh to the twelfth day was called - Nau-roz-i-buzurg.

The feast of Firídún in the month Mihrgán (September) was of two kinds:—

(a) Mihrgán-i-khaṣṣa (or buzurg) on the day Mihr (مهر), or the sixteenth day of the month Mihr (مهر), when the sun is in Libra. Since the name of the day agrees with that of the month, the Persians call that day an 'ídd, and the feast itself mihra (مهره), or finally in the plural, mihrgán (مهرگان).

(b) Mihrgán-i-'ámma (or khurd) is the twenty-first day of the month Mihr. On which day Firídún captured Ẕuḥḥák.

From Mihrgán-i-khaṣṣa to Mihrgán-i-'ámma (a period of sixty days) the Persians enjoy themselves.

For further information, see Richardson's Dictionary, mihr under the máh; Malcolm's "History of Persia," vol. i. p. 11; ii. 404.

4 Núshába was, like Shakar, a name of Shírín, the mistress of Khusrau Parvíz (A.D. 591).

The air, cold; but the court of the sun (Sikandar), warm (with hospitality);
The earth, withered (frozen, flowerless); but the pillow-place of Jamshíd (Sikandar), soft (joyous) and luxurious).

From the well (the mansion) of Aquarius, the sun went forth,
For fish-seizing, towards the fountain (the mansion) of Pisces.

The purse (the pool) of the mountain and the hard ground (on the mountain-slope) diram on diram (wave on wave),
Knotted with ice like the (scaly) back of the fish:

The cold, the breath-seizer (of man), like the wolf's eye (with which sorcerers render men speechless);
(Through cold), the work of the fur-stitchers become great:

The thighs of the deer and the buttocks of the wild ass
Displayed force (crowded for warmth) against the flanks of lions:

Snow falling from the cloud
Scattered the salt (of envy) on the liver (the heart) of the water.

8 Otherwise:—
The air, cold; but the court of the sun (the fourth heaven), warm;
The earth, frozen (hard); but the pillow-place of Jamshíd (Sikandar), soft.

9 The house of Aquarius is the second house of autumn; and the house of Pisces, the third.

11 The first line may be:—
The bellows (at the time of use) its own breath-seizer, like the eye of the wolf (the sun of the deceitful sky).
In winter the sun has little warmth.

12 From the severity of the cold none discerned foe from friend. Hence, the deer and the ass lay down with the lion.
If bar áwarda be read for dar áwarda, the second line will be:—
Became superior (greater in leanness) to the (lean) flanks of lions.

13 According to ancient writers and Richardson's Persia Dictionary:—
"Kabáb-i-tar" signifies—snow.

From the raining (snowing) of the cloud, snow-bearing,
The jessamine (the snow-flake)—from the hands (the leaves) of the plane-tree sprung.

15 The violet,—the sharp head of the bud unformed;
The sky,—like the (falling) spring leaf, snow shedding.

From the fertilizing (early spring) wind, the rose-tree,—
Belly filled with young (shoots) fit for escaping:

The lip of the water-pool,—mouth unopened (frozen, or empty from want of rain),
So that the smell of milk (water) might come to the lip of verdure (yet a child):

"Ábú,e tar" signifies—a black and white cloud.
"Namak dar jigar rekhtan" signifies—to torment.
In the second line, rekhta may be used intransitively.
Otherwise, reading nar for tar:—
(*a*) The juicy (soft) roast meat of the deer's thigh
Scattered salt (of envy) in the liver (heart) of the (soft) water.

Remembering that the male deer is not so lean as the female, we have:—
(*b*) Of the thigh of the (lean) male deer, the wet (lean) roast meat
(Was only) salt strewn in the liver (heart) of the water.
(*c*) Of the thigh of the (lean) male deer, the wet (lean) roast meat
Strewed the salt (of envy) in the liver (heart) of the water.

14 The leaf of the plane-tree is like the hand of man. It is said that (from the ardent nature of the tree) snow-flakes quickly melt and fall from the leaves.

15 The second line gives the cause of the first.
The spring-leaf comes forth in spring, and then falls to the ground.
The violet that blossoms in early spring has a sharp-pointed bud.

16 "Bád-i-ábistání" signifies—a wind at the end of winter in the month Isfandár (?) which possesses a potentiality of producing.

17 If, in the second line, ámad be read for áyad, the couplet will be:—
The lip of the water-pool (at the time of snowing) mouth opened (to ask for beauty from verdure);
For the smell of milk (indicative of infancy) came (belonged) to the lip of verdure.

Note.—It is foolish to ask a *child* for help.

Of the nightingales, the drum (voice) rent (silenced) by the (autumn) wind;
From the strangers (the crows, kites), the rose (was) face-concealed:

The nightingale of the assembly, became the wine-flagon,
Like the mountain-partridge,—loud chuckling in the throat:

20 From the cheek of the wine-bibbers, the (reflected) ruddy colour of the wine
Brought forth the sweat (of envy) of the rose in every corner (of the assembly):

In excuse for (the insufficiency of the fire of) yesternight, the monarch ordered
That they should kindle the fire in the banquet-place.

With decoration, and gold, and ornament,—was prepared
The heart-fascinating assembly like the garden of Iram.

In it (the assembly), a fire kindled like the rose;
With envy of that rose-garden (the assembly),—the rose, scorched.

18 Otherwise:—
The nightingales, drum rent (disgraced) by the zephyr (blowing unseasonably in the autumn),
The rose, face-concealed from strangers (crows, kites, and wintry winds).

The zephyr, blowing in season, brings forth the rose-bud, the joy of the nightingale; but when it blows unseasonably the expectant nightingale is disappointed, for the rose blossoms not.

20 Otherwise:—
From the cheek of the wine-bibbers, the (reflected) colour of the wine (such, that you may say)
The rose brought forth sweat (rose-water) in every corner of the assembly.

22 "Bar árástan" may be used transitively.

The (small) thorn—by reason of the fire (kindled in it), like (red, burnished) gold, you may say the rose (is) in its hand;
Not like the (fuel-) thorn (saturated with musk and ambergris) of Zardusht the fire-worshipper:

25 In the black (dead) coal, the fire of red colour
Fell, like the reflection of the (ruddy) jewel on the (hard, black) stone.

On the fire, that cemented heap of black (dead fuel)
Was like the black snake over the mine of the treasure (the stove).

From the mercilessness of the old fire-worshipper (the fire-kindler),—given,
The black country of Ethiopia (the heap of black coal) to the plunder of Russia (red fire):

From Hindústán (the country of magic) a barley-caster (a magician), come;
With every barley-grain (live fuel) that he cast,—a harvest (a heap of dead fuel) consumed;

24 At kings' banquets they feed the fire with small thorns, not with thick billets that cause smoke. The thorn was kindled for warmth, not for worship.

According to the Zhand (the commentary of the Pázhand), fire-worshippers fashion branches of gold; affix roses of gold to their points; plant these branches, which they call the húm (a tree like the tamarisk), in the ground; and set fire to the golden branches and roses. This form of fire-worshipping is much approved. See Pahlaví texts, translated by E. W. West, 1880

25 "Zugál" signifies—ankisht; fahm. Properly charcoal, it is here rendered - coal.

28 "Jau-zan" (barley-caster) is a kind of sorcerer, who colours with saffron a grain of barley, or of wheat, and breathes on it an enchantment.

When he wishes to enchant a person, he casts the grain at him and obtains his desire. When he wishes to burn his harvest, he breathes another kind of enchantment, casts the grain at him, and consumes his harvest.

A fire-worshipper (a fire-kindler) planted the red tree (of fire) in the barley-place (fire-place);
Reaped violet (blue ashes) at the time of harvest (when the fire-expired).

30 A black one (the fire-kindler) took musk (dead coal) to Mazandarán (the kindled red fire);
(And) exchanged it for a mass of pure gold (fire).

A man of Siklláb (a heap of dead coal) went to Chín (red fire);
(And) exchanged a black fur garment (a piece of dead coal) for a red garment (a piece of live coal).

From casting the Hindú (dead coal into the stove), the house (the stove) became full of blood (red);
All its ebony (dead coal) became the red willow (red fire).

Otherwise :-
From Hindústán (the black stove) a barley-caster (a magician or a fire-kindler) was come
With every barley-grain (spark of fire) that he cast,—a harvest (of dead coal), consumed
"Hindústán" may signify—the magazine of dead black coal.

29 Fire-worshippers, at the time of worshipping fire, cast barley on the fire-stove.

30 The fire-kindler was either one made black with the heat of the fire, or a black native of India.
The men of Mazandarán are here supposed to be of red colour.

31 The men of Chín and Má Chín are said to be of red colour.
The first line may be :—
The man of Saklláb (a piece of live fuel) suddenly went to Chín (the fire-stove).
If az partás be read for ba partás, the couplet will be :—
A man of Siklláb (red fire) suddenly went to Chín (the stove);
Took off a black garment (a piece of dead fuel) from (the back of) a man of Partás (a piece of live fuel).
"Siklláb" may signify—a province in Turkistán.
"Purtás" may signify—a city in the confines of Russia.

32 The first line may be :—
Through a Hindú magician (dead black coal) the house (the stove) became full of blood (red fire).

A (black mu,azzin) Bilál (a piece of dead coal) brought forth the pleasant sound (of kindling fire);
He, in Abyssinia (the dead coal in its blackness) called Rúm (fire).

At his (Bilál's) voice, a Zangí of pitch colour (another piece of dead coal)
Let loose courage (showed heat of ignition) from the heart; and blood (red fire) from the eye.

A (black-clad, ink-stained) secretary (a heap of dead coal), reeds (long flames) sprung from his (its) back;
In his finger, pens (long dead coals) with which he wrote (fiery red letters).

Seated—the generous one (the kindled coal), the red satin-seller (the fire-kindler);
Formed of a mean (white) ash, the old coif-wearing woman

Twisted yarn (pieces of consumed coal) for (making) a coarse grey woollen stuff;
(But) received (from the generous one) a piece of red satin (a kindled coal).

33 "Rúm" may signify—the kindled side of a piece of coal.

"Habsh" may signify—the unkindled side of a piece of coal.

The second line will then be:—

He in Habsh (the unkindled coal) called Rúm (the kindled coal), saying:—Come to me that I may burn!

Bilál, an Abyssinian, was the mu,azzin at the masjid of Muhammad at Madína.

35 The reed (kalam) has a red (fiery) leaf.

The back of a brazier is that part turned towards the earth; the face that on which the fire is laid.

The first line may be:—

(*a*) A secretary (a brazier), handles springing from its back.

(*b*) A secretary (a brazier), supports springing from its back.

37 "Khákistar" may signify—a fine veil of ash that comes over a piece of kindled coal when it falls from the brazier. The kindled fuel, in gathering together its own grey woollen stuff, had woven ropes out of the fine black lines that appeared on it from the fine veil of ash. When

When into the stove the man-alchemist (the fire-kindler)
Cast iron (dead fuel),—he brought forth (red) gold (live fuel).

Through the alchemy of the alchemist,—the fire-spark made gold (made red)
Cast gold (delight) from every side (of the stove) upon the skirt (of the people of the assembly).

40 Vapour (smoke) over the fiery flame,
Like a blue silk garment over the red rose (of fire):

men poke a fire that is low, these black lines depart and the fuel becomes fiery red.

As couplets 36 and 37 stand, the agent to the verb twisted is the old coif-wearing woman; but the agent may be the "generous one," thus:—

Seated—the generous one (the kindled coal), red satin (live coal of which fire is the red satin)-selling,
—The old woman (fire of ancient origin), wearing armour formed of a (fine veil of) ash,—
Twisted yarn (fine black lines) for the sake of making a coarse grey woollen stuff;
(But), in place of the woollen stuff, gained a piece of red satin (kindled fuel).

Couplet 36 may be:—

(*a*) Seated—the generous one (the stove), red satin (fire-flame)-selling,
Wearing armour formed of a (thin veil of) ash of the old woman (the brazier).

(*b*) Seated—the generous one (the stove), red satin (fire)-selling,
Wearing armour formed of a mean ash of the old woman (the feeble fire in the winter-season).

Couplet 37 may be:—

(The generous one) wove rope (twisting, whirling smoke) for the sake of (making) a grey woollen garment;
But, in place of the grey woollen garment, gained a piece of red satin (kindled fuel).

A satin-seller requires a piece of coarse woollen stuff to sit on

38 **The alchemist, casting iron into his crucible, brings forth gold.**

39 **Just so, the gold of the benefactor falls into the skirt of the poor.**

A piece of earthenware (a stove) decorated with the (red) rose (of fire),
With the redness (of kindled fuel) sprung from the forests.

Not (simply) fire,—(nay) the rose of the garden of Jamshíd it was;
The cake-cooker (by reason of its great heat) of the sun's tray:

(It was) the illuminator (the displayer) of the jewel (essence of man)—good or bad;
The friend of the fire-worshipper, and the companion of the fire-priest:

A blossomed rose,—its food (fuel) the thorn-bush;
In appearance, fresh; in origin, ancient:

45 The song-singer of those void of capital (the poor);
The message-bringer (the informer) of the (cooking of the) neighbour's pots.

41 "Rihání" may signify—redness; for rihán sometimes means ruddy wine.

Otherwise:—

A piece of earthen stuff (a heap of dead coal) decorated with the red rose (of fire),
With a red rose (small fuel) sprung from the forests.

If na rihání be read for ba rihání, the second line will be:—

Not a rose sprung from the forests (nay, a rose of fire that appears in the earthen stove at Sikandar's feast).

42 The sun is called—tabbákh-i-falak, the cook of the sky.

43 The good people sat with dignity near the fire; the bad and the lustful were in play and pastime.

In the "Nineteenth Century," March, 1881, Monier-Williams says:—

Pársís call—the religious instructor, Herbad, the priest-class, Mubod; and the people, Behadín (or Behdín). The priest-class is divided into Dastúr and Mubed (corrupted from Maga pati, Magian lord).

Surábjí Kavasjí Khambata, in the "Indian Antiquary," July, 1878, says:—

Herbad is a generic term for Dastúr and Mubed; Herbad is one who has passed the Návar ceremony; Ustá is a non-herbad.

45 By the smell of the food and the light and sound of the fire (food-cooking) in the houses of their neighbours,—the poor become hopeful of food.

The murmuring sound that its instrument (the live fuel of the fire) expressed,
Its sound,—better than the (sound of reading the) Zhand of Zartusht.

With this luminosity,—the fire, Zhand (the infidel)-consuming,
The world-illuminating king enkindled,

Like the red rose leaf on the cypress-branch (the fiery flame on the heap of dead coal);
On it (the fiery flame), sometimes the (roasting) wood-cock, sometimes the pheasant.

Of red coral (lambent flame) a plane-tree uplifted;
On it, the (roasting) partridge like the ring-dove lamenting.

50 If the plane-tree (the lambent flame) bring the duck's foot to its top,
On it, the duck's breast expresses a very sorrowful lament.

50 Jerdon's "Book of Birds," vol. ii says —

The whistling teal, spread throughout India and Burma, breeds in the drier patches of grass on the ground, and occasionally *in the hollows of trees* (p. 780).

I have seen a pair of the white-bodied goose-teal fly off *a tree* on which they had a nest (p. 785).

Allan Hume's rough draft of Indian Birds, part 31, 1875, says:—

The black-backed goose generally builds its nest in a mango grove near a swamp, placing it either in some large hole in the bank, or in a depression between three or four *great arms*, where the main stem divides, at a height of six to ten feet.

The "History of British Birds," by W. Yarrell, 1856, vol. iii. p. 271, says:—

The wild duck has taken possession of a hawk's nest in a large oak; one deposited her eggs in the principal *fork of an elm tree*, and brought her young safely down, another deposited her eggs in the old nest of a crow, thirty feet from the ground. She presumably carried her young in her bill, a mode of conveyance frequently adopted by the eider duck. Young ducks cannot fly for eight or ten weeks.

See also "A History of the Birds of Europe," by R. Sharpe and H. Dresser, April, 1873, part xvii. p. 7.

The duck's body is fit for the water-pool;
When thou bringest it to the fire (to roast), it brings forth a lament.

In that garden (of fire), the (roasting) birds came into tumult;
From each one a different note (of roasting) issued.

The guitar-player (the roasting bird) brought forth the sound of music,—
Music of new order, fresher than a hundred benedictions.

Livers (of animals fit for food) salted in (their own) blood;
In envy (at their extreme saltiness), the liver (the heart) of the salt writhed.

55 The sugar-lump, (talking) in secret (of its sweetness) to the point of the teeth (of its devourer),
Made long the teeth (of desire) of the sugar-devourer (Sikandar):

Juicy roast meat, perfumed, dry (well cooked);
Spoon-meats fed (prepared) with musk (fragrant) smell.

Of pickles whatever is nice;
The orange, and the quince, and the pomegranate, and also the citron:

A singer,—in music like Venus;
A flagon,—gleaming like Jupiter.

55 "Shakar pára" (where pára may be replaced by—para, parak, púra, purak, ķalam) signifies—a sweetmeat made of sugar and ground almonds and pistachio nuts, somewhat like the Turkish "lumps of delight."

"Ba ráz búdan" hints at the low sound emitted in eating the sugar-lump.

56 "Bá,e afzár" may signify—dárú,e garm, lawábil; or any condiments, such as clove (ķaranfil), cinnamon (dár-chíní), and cummin seed (zírah).

With a rose-coloured draught, most heart-fascinating,
Time assuaged the head-ache of the people of the world (the large assembly).

60 The friends were all quite mature (joyful),
Save the wine, which in the midst was immature (pure).

All the musical instruments of notes expressing bass (brain-soothing),
Save the wine, whose note was treble (brain-exciting).

Through intoxication, Sikandar became half asleep;
The harp moving like water (in the swiftness of its notes) in the hand of the harper.

Wine and (roast) fowl and odoriferous herbs (agreeable fire) and the sound of the harp;
A mistress (Núshába), eyes closed in the tight embrace.

—That one, to whom this (pleasurable) end is attainable,
If his be not (the rank of) Jamshíd, 'tis that of Sikandar!—

59 The agent to the verb (assuaged) may be the word "flagon" in couplet 58.

"Guláb-i-gulgún" may signify—a perfumed red wine; or the red-coloured rose-water (of Sipahán and of 'Adn). Both are used for assuaging headache after a carouse.

62 The second line should be:—

روان چنگ در چنگ چنگی چو اب

The stringed instrument that gives a note soft like water is—the ribáb.

63 "Tang-chashm" is an epithet applied to a lovely woman, who, through pride of loveliness, looks at none, as is the habit of the Húrís; or to one who is modest and keeps her glance on him lawful to her (the husband).

It is said in couplet 5 that Sikandar looked not at Núshába, and here that he held her in his embrace. There are three explanations:—

(a) It is possible that Sikandar took her in his embrace; and, as she was not married, it was lawful for him so to do in marriage.

(b) Núshába, from womanly modesty, remained seated *closely* in her corner, and looked at none.

(c) A mistress (Núshába), eyes closed (in modesty), near (almost)—in his embrace!

Further, it is possible that the mistress was one other than Núshába.

65 In memory of the (half-intoxicated) king (Sikandar), those Jupiter-forms (the damsels)
Drew (drank) large cups of wine, like Zuhra (the singer and drinker).

When a half of the resplendent day passed (in enjoyment),
(And) the sky travelled a half of the road of the earth,

The king ordered that the keepers of the treasure
Should draw for the guest's (Núshába's) sake the (reward due to) foot-toil:

Should bring ass-loads of gold and jewels;
Camel-loads of silken stuffs of great value, and satin:

A damsel or two of the race of Abyssinia,—
In appearance pleasing, in stature tall:

70 Many bladders of musk, and handsome brocades,
From which sense and brain become increased:

Emerald seal-rings with water (lustre) and colour,
The pearl, and the ruby, and the turquoise,—without computing and weighing:

A golden crown, emerald begemmed;
With royal pearls bestudded:

A piece of silk crowned with cornelians and pearls;
Every selvage beperfumed with musk and camphor:

A camel-litter and camel with housings of gold;
Of camel-litter bearers (camel-leaders) a crowd golden-belted.

67 "Pá,e ranj" signifies - pá,e muzhd, a reward for foot-toil; or peshkash-i-mihmán, the present given to a guest in return for—tasdí' kashídan, trouble-enduring; kadam ranja farmúdan, the troubling of the foot (in travelling to visit)

73 They sprinkle camphor-dust on the hems and selvages of garments, that they may be soft and fragrant.

Such beautiful ornaments, jewel-scattering,—
To Núshába the jewel-bearers gave.

Núshába put on the king's dress of honour (given by) the king,
As the gleaming moon,—the dress of honour (of luminosity) of the sun.

Separately for each Parí-form,
He ordered them to prepare a jewelled dress

According to each one's worth, he gave something (a dress of honour),
Clothed them, gave them also something (valuable) to take away

The Parí-faced one (Núshába), with those Parí-forms (the damsels),
Became heavy with much treasure and jewels

They kissed the ground in thanks to the king;
Took the way (to their house) with heart-joyfulness:

Came jewel-possessing from that mine (Sikandar's court);
Returned like Karún's treasure to their place.

78 "Poshídan" here signifies poshánidan

81 Karún (Korah), the son of Yeshar (or Izhar) the uncle of Moses, was the most beautiful and opulent of the Israelites He had a large palace, overlaid with gold with doors of massive gold One day, when Moses declared to the people that adulterers should be stoned, he asked.—"What if he should be found guilty of the same crime?"

Moses replied that he would suffer the same punishment Thereupon Kárún produced a harlot who charged him publicly Moses adjuring her to speak the truth, she at length confessed that she had been suborned by Karún

God then directed Moses to command the earth what he pleased and it should obey him Whereupon he said —"O earth, swallow them up!" Immediately the earth opened and swallowed Kárún his confederates, his palace, and all his riches

As Kárún sank into the ground, he cried out four times.—"O Moses,

Come, cup-bearer! that milk of vermilion colour (the ruddy wine of senselessness),
Whose reflection brings blood (red colour and vigour) to mercury (the palsied one),

Give me; for I am like mercury (palsied) at beholding God's majesty;
I am in perturbation like the torn finger-nail (bound up with thread).

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have mercy on me!" But Moses kept saying:—"O earth, swallow them up!"

God then said to Moses:—"Thou hadst no mercy on Kárún, though he asked pardon of thee four times; but I would have had compassion on him if he had asked pardon of Me but once."

83 If the second line be—ba símáb khurdan chú khún gashta,am, the reading will be:—

By suffering restlessness I am become like blood (poured out).

If the second line be—ba símáb khún nákhun rashta,am—the reading will be:—

With blood flowing like mercury (restlessly) I have tinged the finger-nail.

The explanation is—that in old age the hand and foot tremble, and from palsy the blood descends into the finger-tips and colours them.

The rendering of the last two couplets may be:—

Come, cup-bearer! that milk of vermilion colour (ruddy wine),
Whose reflection brings blood (ruddiness) to mercury (the crystal cup),
Give me; for (from the draught of old age) I am become like mercury (powerless and restless);
With blood flowing restlessly like mercury I have (through the palsy of old age) tinged my finger-nail.

# CANTO XL.

SIKANDAR'S JOURNEYING TO THE GATE OF GATES (DARBAND, ON THE CASPIAN); CONCEALING THE TREASURES IN THE GROUND; AND PREPARING ENCHANTMENTS OVER THEM.

1 O resolution (power of speech) rising (betimes) in the morning! I am on that intent
That I may make the treasure of (my own) speech scattered (in the world):

May bring to hand the jewel (of verse) by golden speech;
May bring the head of inferiors (the godless and the mean) beneath the stone of contempt.

To whom the force and boldness,—that he should bring to his grasp;
Should render subject,—(me) the holder of the faith?

Gold is for the sake of ornament (of reputation);
When thou confinest it (in the treasury), it is a fetter of gold.

1 The power of speech of poets is most ardent in the morning.

2 The being religious is the cause of Divine bounty and of much talent (of verse).

3 Dárá,e dín (the holder of the faith) is an epithet applied to Sikandar. See canto xxii. couplet 66; xxix. 8; xxxii. 10.

In some copies, after couplet 3, the following couplets occur:—
O resolution! rising in the morning, I am on that intent,
That I may make the wave of my own speech treasure-scattering:
May bring to my grasp the jewel (of wealth) by my golden speech;
May bring (through envy) the worshippers (those in need) of gold beneath the stone of contempt.
How may gold (the value of a mere barley-corn) bring to its grasp that powerfulness and boldness,
That it should overpower me—the holder of the faith (of Islám)?

4 The rich should give to the pious poets; for their giving is the cause of fame.

When his gold is beneath the dust, the rich man
Is day and night fearful of thieves.

The empty-handed one who thinks of (acquiring) gold,—
Him, the desire of (acquiring) treasure makes rich (fearless
of the trouble of the future).

When through gold the lust for gold (is) greater,—
The richer, that one who is the poorer.

The world is that world which is the darvesh's ;
For it is both for himself and also for his relations.

Night and day, fearless he enjoys (the world) ;
Neither fear of the watchman, nor watch for the thief.

The abundant treasury is abundant grief ;
Little grief, to that one whose is little wealth.

The representer of the chaplet (history), jewel-scattering
(the Sikandar-Nama),
Gave (news) of that mine, jewel-scattering (Sikandar) in
such a way,

That, when the chief (Sikandar), endowed with the sense
of Jamshíd,
Drank awhile wine to the memory of Núsbába,

With the perfume of ruddy wine, heart-elevating,
He passed some days with the kings (of the provinces) :

Sate one day in resolution of work (world-travelling) ;
Prepared a carpet (an assembly) like the new spring :

With that assembly he upreared such a citadel,
That in that (lofty) mansion (the citadel) the stars became
invisible :

8 The second line may be :—
For it is both for himself and also for himself.

Summoned the great ones of the army;
Caused each one,—courteousness-displaying—to sit down.

The office-holders of the Time assembled;
They took a share of the king's wisdom.

The king—of the tale of his own wishes,
In every way employed words,

Saying:—"Last night, came to my heart desire such
"That, save it, I can utter naught to you.

"O ye princes! by the power of judgment
"I will behold the world, limit to limit.

"I was ready before this (to go) towards Rúm;
"From that, the heavens gave my rein a turn.

"I am resolved that up to the totality of land and clime
"I will wander; will go after that to Rum:

"Will dwell in the inhabited and uninhabited spot;
"Will bring the whole world to my grasp:

"Will exercise power over the people of Sinjáb;
"Will impress my effigy on the silver (coin) of the people of Sakláb:

"In every land and territory which is about the earth
"Will see who (what man) is happy of heart.

"May perhaps from that happiness obtain a portion,
"For with iron, iron is effective.

"The first moving from this marching-place (the camp),—
"I desire to pitch my tent on the mountain Alburz:

24 Sinjáb and Saḳláb are said to be to the north of Burda'.
The second line may be:—
Will subdue the pale-faced people of Saḳláb.

" And will enter the desert by that auspicious mountain;
" Will make my return from the desert to the sea:

" Will behold the sea, Khazrán (the Caspian);
" (And) over it scatter jewels with a draught of wine.

30 " When I bring the cavalcade to the sea-shore,
" I will for a week hunt bird and fish:

" Will see how my desire comes,
" Where Time comes my guide.

" In regard to this matter,—each one, what say ye?
" For fortune turns not her head from the true."

Together, the army (nobles and others) kissed the ground,
Saying:—" Our resolution is the king's resolution.

" Where he may place his foot, we will place our head;
" We place the crown (of honour) on our head, by (obeying) the king's order.

35 " If he make our place water or fire,—
" From his order, our judgment turns not.

" If he cast us from the mountain to the dust (of the plain),—
" We will fall; and have no fear in the heart.

" On the king's part,—to take up the road of (travelling) the world;
" On our part,—not to abandon the king's service."

From their words, the king became tranquil of heart;
Towards them, he displayed much courtesy:

Travelled with deliberation;
Loosed the door of obstruction from the treasury:

40 Made the arrogant ones rich with treasure;
From jewel-dragging the army was distressed.

When the world-possessor saw that, from the treasure of gold,
The head of those treasure-bearing became heavy,

Respecting it (the treasure), the man of wisdom displayed foresightedness;
For he reflected awhile on the evil eye (of the envious, or of Time).

From much treasure and jewels, which he had in loads,
Wherever he went he had a difficult road.

To mountain and plain, with toil and labour,
His army drew the treasure in carts.

When it came into the heart of the world-seeker
That he might bring the clay-formed ball (of the earth) into the circle (of measurement):

Might become the estimator of earth's mile and stage;
Might cause his computation to reach to sea and land:

Might know the earth from low and high;
Its length, how much; its width, how great:

Might be acquainted with all justice and injustice;
Might bring to the true path (of Islám) him, who goes from the path:

Might wash down injustice from time;
Might release from blood (the slaughter of tyranny) the noble (guiltless) man:

Might establish a fortress in every place of danger (the ambuscade of robbers);
Might perform a work for the sake of the end (the Judgment Day):

46 Míl=one-third of a farsang.

He became thoughtful of the distance of that road;
For the long road has toil and danger.

It is not fit that his labour should be lost;
(That) his treasure should become the enemy's means of support.

He saw the army with plunder of great weight;
When he beheld the great treasure, he feared.

One reason—that those satiated strive not mightily;
For they fear the enemy may take property from them.

55 The other—that whoever comes to battle with one sated (of wealth),
Strikes the two-handed sword (strives mightily) in hope of (that) wealth.

Of the learned ones, the shelter (the master) of divine philosophy,
A hundred and thirteen were with him on the road:

All assembly-making (society-versed) and star-understanding,
Master of calculation for the deliberation of every matter.

Of this number, in the monarch's presence,
The learned Balínás was chosen.

From him, he used to seek remedy in every matter;
For from him, remedy-devising used to spring.

60 Of the difficulty of the path and such treasure,
He urged words with such a practised one.

55 The first line may be:—
The other (reason) that when one not sated (of wealth) comes to battle with one sated.

56 Science ('ilm) is of three kinds—iláhí, divine; ṭabí'íy, natural; riyázíy, mathematical.

From the one foreseeing, the answer came to him to this effect,
That the king should conceal the treasures in the soil:

As evidence,—in every treasure-holder,
Everyone should make a tilism, the token of himself.

So that when they come from the long road to that land,
They may bring forth the light (of their own treasure) in every dark pit.

As to their own treasure, the evidence that they should use
(Is this, that) they adduce the former token (the tilism).

The king considered this judgment world-adorning;
Beheld the safety of the army in this opinion:

Made a place for the treasure within the earth;
Set up a tilism over that treasure:

Ordered so that—whoever had treasure
Secreted it; because from carrying it was trouble.

Each one dispersed in that mountain and plain,
Concealed his treasure with clay, and himself returned.

Each one separately over his own property
Set up a form of his own form (body).

The night-playing (deceitfulness) of Time was such that
It became the teacher of another path to the king.

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64 Otherwise:—
When they bring evidence as regards their treasure,
They should adduce the former token (and take away their treasure).

67 The second line may be:—
From the carrying of which was trouble, secreted it.

70 "Bází,e shab" (night-playing) is more powerful than bází,e roz (day-playing).
The second line may be:—
That the king's teacher (the king's heart) became of another kind.

By another unbeaten path, Sikandar came back to Rúm;
His treasure remained within that land and clime.

Assuredly, from much goods and chattels, to his army
No need of that hidden treasure came.

On account of much open treasure which they obtained (during the march),
Towards the hidden treasure they hastened not.

When in the house (the land) of Rúm they made a place,
They withdrew their feet from the work of the world:

75 Upreared a monastery made of stone;
Made it the devotion-place for all.

The copy of the Ganj-Náma (the treasure-roll) that was, —all
Quickly gave to the keeper of the monastery:

So that everyone who is God-worshipping
Might obtain a treasure from those rolls.

Yet, within that monastery of ancient years,
Are many Ganj-Námas; thence (by their aid), they bring treasure and property.

Those persons—who by way of service (to God),
Do the service of that idol-house (the decorated abode of worship),—

80 Give to them (the God-worshippers) one of those Ganj-Námas,
Whether much or little (wealth) be (written in it).

76 Ganj-Náma usually means—a book of maxims and sage counsel. The Sikandar-Náma bears the title of Panj-Ganj (the five treasures), as one of the five books forming the Khamsah, by Niẓámí. Here it means—the treasure-roll describing the treasure, its position and the nature of the ṭilisms set over it.

They (the God-worshippers of Rúm) come and shatter that treasure-holder;
And from that treasure pluck up the (reward of) their own foot-toil.

Perhaps (verily), fortune gave me (the reward of) foot-toil (in service to God),
That my foot has in this way descended to the treasure.

Come, cup-bearer! that wine that brings pleasure,
Gives youth, brings back life,—

Give me; for I have lost both these (youth and life);
I have contented myself with the torrent of blood (the wine) of the jar (of senselessness).

82 See canto iv. couplet 77

83 The second line may be —

I have contented myself with the bloody tears (life in the state of old age) of the jar (the body).

# CANTO XLI.

## Sikandar's taking the Fortress of Dizh, belonging to Robbers, through the Prayer of a Devotee dwelling in a Cave.

1 Who beats the door of good fame (by good deeds),—that one
Boasts of (does) service (to everyone) in this circle of the sky.

He (the good doer) cherishes his own name for goodness (by continually doing good deeds), in such a way,
That by it his own end (in the next world) may obtain good.

His body flies to the robe of the (holy) shaikhs,
For that is armour (hardly rent), not the shirt (easily rent).

O man, goodness-approving! if thou wish
To bring forth a name for lofty goodness,

Put on only one garment (steeped) in good fame;
Sell the other garments (of adornment) for goodness.

Seest thou not that, of the musky silk (enwrapping his musk),
No help is the musk-sellers?

Better than good fame (by the continual exercise of goodness) is no other fame;
Bad, that one whose end is not good.

The historian of this fancy (the history) of new order (strange),
Month and year (continually), used to express breath of (describe) those of good disposition.

Sikandar, who displayed that goodness (justice and liberality),
Made much profit (of religion and of the world) by that goodness.

Used to keep his glance wholly towards the good folk (whom he employed);
Would not permit the bad to (approach) himself:

Than (on) territory-conquerors and princes,
Would glance oftener upon the fallen (the abject).

Wherever he used to find a recluse in a state of retirement,
He quickly hastened to his place of retirement.

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5 The second line may be:—
(Clothed) in goodness, sell the other garments (of adornment).

6 The clothes of the musk-seller become black with his black perfume.
They put musk in pieces of silk so that its perfume may remain. Then they continue using those particular pieces; for if they put the musk into fresh pieces of silk it would lose its strength of perfume.

Wherever he prepared an assembly (an army),
He used to ask aid of them (those of retirement) by blessing (prayer).

Verily, he was victorious in battle on that account,
That he separated (distinguished) the turquoise (the good man) from the stone (the bad man).

The army which came with him for battle,
Was distressed at this custom which he had.

They represented, saying:—" O ruler of Time!
" For thy instructor, fortune (is) thy teacher.

" Through the army, victory and conquest are thine;
" Thou cherishest the recluse; this is another affair (that is improper).

" With the sword, it is possible to subdue the world;
" From good men (holy men),—what profit callest thou to mind?

" Since as to superiority the (devotee's) blessing is the war-weapon,
" Order—that we may shatter whatever (war-weapons) we have.

" After this, when we strike at our opponents,
" We will beat the door of (seek for) the blessing of good men."

For these hard words the world-possessor
Preserved an answer by fortune's power.

Inconsiderate (hasty) speech comes not good;
It is proper to reply in its own time.

When he urged the army towards the mountain Alburz,
He appointed a governor to every territory.

15 **Custom.** See couplets 11, 12, and 13.

To the mountain-pass of difficult thoroughfares,
He took his chattels like lions (forcibly and quickly) out of Shirván.

25 In that journeying of which he was desirous
His path was on the highway to Darband.

Near that decorated town,
Was a mountain-fortress; in it, much wealth.

A fortress it was, equal in battle (by reason of its loftiness) to the sky;
No man (of the ancient kings) had wandered about its skirt (with a view to its conquest).

In that fortress, the path (to Darband) held some persons
Who permitted no one to that path.

When they pitched the king's royal pavilion,
The guards of the fortress pitched the tent (of battle) above (on the fortress).

30 Closed the door of the fortress in the king's face;
Glanced not at his sword and army:

Hastened not to the king's court;
Turned their head from the service of the court.

If the ruler, Time-seizer, called them,
They became not agreeable to (his) going (to Darband):

And if he rolled up the book of (laid aside) sovereignty,
They gave him no path into that mountain and plain (of Darband).

Verily, that wise king saw the remedy,
By which he might uplift that obstruction (to his moving to Darband) from that place of obstruction.

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25 Darband. See Canto xiii., couplets 25, 47, 49; xxxvi., 25.
29 A commentator states that—bálá zadan signifies—bar andákhtan va naṣb kardan na dádan.

He said to the army—so that a hundred thousand
Should come about (encircle) this fortress:

Should with large rough stones and machine-hurled stones destroy it;
Should drown it in a blood-torrent.

Forty days the army raged;
They threw not down a clod from that fortress.

On account of its range (farness and loftiness), the arrow cast its wing (in helplessness);
Not a noose caused its leather strap to reach that place.

The workers of the stone-hurling machine, like demons of stubborn nature,
Ashamed at that fortress (adorned) like a bride.

Neither the small stone-hurler round about it, path-finder;
Nor of the revolution of the large stone-hurler,—fear.

When they wearied as to that assaulting,
And of that walnut-casting on the dome (the doing of fruitless work).

The king, work-knowing, established a new assembly;
Summoned the chiefs, and expanded his eye-brows (all frown gone, his face beaming with encouragement).

"What words say ye," he said, "in respect to this mountain-fortress,
"Which through thought (as regards its conquest) has brought trouble upon us?"

Those country-conquerors, neck-exalting,
Sate, and offered prayer for the king,

36 "Khar" signifies—kalán, large.
"Ghaṣab" signifies—in Arabic, a large stone; in Persian, manjaník, falákhan, a catapult.

45 Saying:—" So long as we slaves have bound the loins (in thy service),
" We have not sate (in ease) a single day in this matter.

" Forty days it is that, foodless, sleepless,
" We have (vainly) striven with the cloud and sun.

" Against the head of the sun and cloud, thou knowest that
" It is impossible to strike the spear, or the arrow, or the sword.

" We devised like demons many a device;
" We accomplished not (the destruction) of this demon of the house (the fortress).

" Assuredly, best that we turn (back) from this difficult path;
" And travel the ascent and urge battle."

50 When the monarch knew that those chiefs
Were dejected and despondent as to that (fortress):

—When the sun's eye plunged the needle (its rays) into the collyrium (night),
(And) the jewel (the sun) descended to the river of indigo (the darkness of night),

On the river-bank (in the darkness), with treasure and jewels,—the king
Drew up an assembly like the new spring.

When the assembly became a circle (gathered), he asked
Of those head-exalting, army-shattering,

Saying:—" In this retired spot, who of those retirement-practising (God-worshipping) is there
" Who wept in mourning for (the death of lustful) desires?"

48 Dev-i-kháná. See Canto xxiv., couplet 2.
52 The assembly in couplet 41 was held in the day-time; this at night-time.
54 Darvísh, said to be derived from "dar," a door=beggar from door to door

55 One spoke, saying :—" O king, knowledge-worshipper !
" In a certain cave is a God-worshipper.

" To none, shows he his face on any pretext ;
" With a handful of grass he practises independence (of the world)."

The monarch immediately arose ;
Became rein-turner from his companions ;

Made some of his confidential ones his fellow-travellers ;
Sought the trace, and came to the good man.

The road, on account of the night, was like the day of the (weak) enemy (dark through fear) ;—
An attendant and (with) a wax candle moving in front.

60 When from the far road he came near to the cave,—
Within the cave, the light from that candle fell.

When the worshipper beheld the ray of light,
He ran out of the darkness of the cave :

He beheld an angel-form, like the sun,
For approaching to welcome him, head brought forth from sleep.

The world-experienced one (the travelled recluse) hastened to the world-possessor ;
Recognized him by the splendour of world-possessing (displayed in his visage) :

Said to him :—" Thou art a person of excellent form ;
" Mine, the idea such that thou art Sikandar ! "

65 The king with kindness gave him his hand ;
Went inside (the cave) and sate on his knees (with reverence) before him.

' Bá " after " iḳbál " is equivalent to —bará,c.

Inquired of him, saying:—"Who is thy acquaintance (helper)?
"Of the world, what apparel wearest thou, and what is thy food?

"O wise recluse! How knewest thou,
"(Living) in this narrow cave, that I was Sikandar?"

The recluse uttered benedictions, saying:—"Be heart-joyful!
"Be free from the fetter of (inclination to) tyranny!

"Risen be thy star in fortune!
"Adorned, thy fortune with victory!

"If I well recognized the king,—(it is well);
"Everyone at night recognizes the moon.

Not alone hast thou in the hand a mirror world-displaying;
"In my heart also, is a mirror of purity,

"Which for a hundred years (my) austerity has polished;
"At last it can display a form.

"Again, what the lord of sense inquires,
"Saying:—How is the devotee in this narrow place?

"By thy power I am joyful and body-sound;
"Stronger than what I was at first.

"Of the love or of the hate of any—no recollection is mine;
"Of slaves, none is free like me.

"As to the world, I beheld no fidelity;
"No one asks for aid from an unfaithful one.

71 See canto xxiii.

"When I estimated the limit of my own work (of life),
"I regarded this corner indeed fit for myself (as a place of safety).

"I cut the account with every acquaintance (of the world);
"My acquaintance is the Teacher (God) only.

"I have no desire for much eating,
"For repletion gives twisting (torment) to the bowels.

80 "Grass, I wear; and grass also is my food.
"By this alchemy, I make the (worthless) stone (of my existence) gold (pure).

"Years it is, since of singers
"Of those comers (potentates), I beheld none save thee.

"What is the cause that to-night, in this corner of the cave,
"The monarch with (notwithstanding) his happy starredness took the trouble to come?

"And then a person (of grandeur) like thyself;—in this my cave (a place of insecurity)!
"Yes; I perform the work of guarding for the guarding of the king."

The world-possessor said:—"O old man, world-experienced!
"Of this coming, I had no help.

"God made iron (prayer and power) in two halves;
"Gave to us two (the king and the recluse) these two halves:

80 People of purity can turn stone into gold. Some grasses are elixirs.

82 The second line may be:—
The monarch, by reason of his happy starredness, took the trouble to come.

"Fashioned a key (of prayer) and a sword (of punishment) in this way;
"The key thine, He left the sword to me.

"By way of aid, at midnight (when prayer is answered)—do thou
"Move a key (of prayer) in this matter (of justice).

"Perhaps by thy key and by my sword,
"The work (of the travelling) of this multitude (of road-travellers) may be solved.

"On the shoulder of this mountain-top is a fortress,
"In it, are some bands of robbers.

90 "All day and night they attack káravánS;
"Attack lives through bad nature.

"In this search I am intent that I may subdue it (the fortress);
"May adorn it with justice and knowledge.

"If thou also by prayer render great aid,
"Fortune will in this way display great vigilance.

"Of the robber, the path may become void;
"The victuals of the moving (open) road, prepared."

When the man, God-recognizing, became informed
That robbers were keeping guard in that fortress,

95 He let go a stone-hurling engine formed of the breath (of prayer),
Which opened the door of (reached) the fortress of the sky. (Why then speak of the fortress of the earth?)

On that (fortress), the stone lump (of calamity) of the engine (of prayer) struck in such a way,
That the mountain (the fortress) became drowned in the water of the river.

96 The first line may be:—
(*a*) On that (fortress) he struck the stone-lump (of calamity) of the engine (of prayer) in such a way.
(*b*) On that great mountain fortress he struck the engine of prayer.
For koha signifies—a mountain-fortress.

To the king, he said :—" Arise, go to thy place;
" For that mountain has come from its base."

When the monarch came towards his own assembly,
The members of the assembly ran to him (in the ceremonial of welcome).

They again arranged the assembly;
Sate with music, and asked for wine.

100 One came, saying :—" The fortress-keeper of this fortress
" Is standing at the door in the hope of admi[illegible]."

The king ordered that they should bring [illegible].
He came to the king and made obeisance.

When beyond limit he had uttered benedictions on the king,
He cast down before him the key of the gate of the fortress:

Declared saying :—" To-night, by the king's power,
" Ruin came to this fortress.

" Two strong bastions of this stone-built fortress
" Brake quickly in pieces, by the constellation of the sky.

105 " Through God's anger a hurling engine arrived;
" The fortress suddenly fell, and it (the engine) rent (men) asunder.

" If thy stone-hurler had destroyed it, —('tis impossible);
" How would the sun (the fortress) have been rent by an atom (the weak engine)?

" Its destruction I know is not through this army;
" For this engine of destruction is from another fortress (—from God).

97 "Koh-páya" signifies—koh-sar; koh, a fortress of mountain strength.
104 The second line may be :—
Time, (by aid) from the constellation of the sky, shattered.

" When the command of the celestial fortress is thine,
" Thou knowest,—other sovereignty is thine."

The king glanced at the army leaders,
Saying:—" What mark of prayer is better than this?

" Forty days it is, that men of action
" Strove with the sword against this fortress,—

" With so many sword-points, diamond-like,
" (And) pierced not a single stone of this hard stone.

" With a single sigh, which a foodless one heaved,
" An angle (a salient of a bastion) poured down from its
face.

" In respect to this, what appears to you?"
—Let not the land be without good men!—

The chiefs of the army, with apology
For such disputing, became penitent.

At the king's assembly they gave the ground-kiss,
Saying:—" Let not the throne and crown be void of thee!

" May thy arm be powerful in the country!
" May the silver of the balance be lasting!

" Such means thou knowest how to understand;
" For for thee God made His own shadow.

" Since we also became acquainted with this screen (the
(effect of prayer),
" We have come to the road (of prayer) though (before
this) we went from the road."

The king sent so that they hastened to the fortress;
And emptied the fort of those robbers.

The next day, when the king took that fortress,
To the fortress they opened the path to the monarch.

All the people of that fortress became subject,
Though before this they were enemies.

Gold, and jewels, and other rarities,
They supported on the head in service for the king.

When the king became disengaged from their business,
The king rewarded all his own army:

Gave them (the robbers) lands on feudal tenure instead of the fortress;
Sent them towards the land given by himself:

In that stone-built fortress, sky-scraping,
Established many buildings and many places (ramparts):

Made its ruined state altogether prosperous;
Made the fortress of injustice the house of justice.

Those dwelling in the vicinity of that mountainous country (fortress)
Made an accusation of tyranny at the time of the king's court,

Saying:—" From fear of Khifchák, of savage nature,
" We cannot sow a seed-grain in this land.

For from this direction (of Khifchák) they ever attack,
(And) bring ruin on this field and water (cultivation).

" In this way losses reach us;
" Such a loss that calamity (of starvation) reaches souls.

" If the king exercise a little compassion,
" He may cause ease to reach that land.

" In this guard-place (the path of approach of the men of Khifchák) where are breaches (mountain-passes),
" Buildings, he may establish, so that it may become stone-built.

128 See canto lvi.

Perhaps from the calamity of those desert ones,
The work of the people of Khazrán may reach ease."

The king ordered that—the mountain-passes,
The people of Khazrán should altogether close.

With steel and tin, and with hard stone,—
Should throw up a barrier in that narrow path.

Of hard stone-fashioners—their occupation fortifying,
Who knew how to establish a fortress on the mountain,

He sent a multitude in a mass,
For closing the pass of that mountain (from the men of Khifchák).

When he finished rendering sound the breaches (the mountain-passes),
He raised the standard with the intention of moving.

From the beating of the small drum and of the great drum, —became
(Black) ebony, the (white) poplar within those forests (of Alburz).

The king led the steed towards the desert;
Gave the rein to the road and pursued his stage (in haste):

Urged his steed like the planet (the moon, the quick mover) of the sphere;
Caused happiness to reach every castle to which he came.

When the (black) ringlet (darkness) of night from the perfumed curl
Shed the lily of the valley (the stars) on the arch of the water-lily (the sky),

136 "Ihkám" signifies—muhkam sákhtan.

138 See canto lvi.

139 Otherwise:—
(White) poplar (yellow with fear), the (black) ebony within those forests.

142 Women during the day put a lily in the ringlet above the ear; at night-time they take it out and put it on a shelf.

The king and the army from the labour of road-rubbing
Reached ease for awhile.

Some of the guards (guides) of the road (of Alburz),
The king appointed for the sake of relating night-tales.

From them, news of that mountain (Alburz) and plain,
He asked, and became acquainted with past events.

After that time, of every depth and height (mountain and plain)
They unfolded the secret into the king's ear:

Declared, saying:—"Here (on Alburz) is a beauteous fortress,
"From which the fierce south wind is far.

"One stone of enamel (all of one kind) of Paradise nature,
"With decoration and happiness, Paradise-like.

"Its name is Sarír-i-Sar-afráz (the throne, head-exalting);
"In it, the throne of (Kay) Khusrau and his cup.

"When the Kay Khusrau (Cyrus) disengaged the chattels (of his body) from the world,—
"In that place, he put the cup and the throne.

"Chose, verily, the tomb house (formed) of a cave,
"Into which cave, one cannot crawl on account of the fire.

"In that ante-chamber (of the fortress) also, of his seed
"Is one king-born, king over all.

143 Road-rubbing may mean:—
(*a*) That they travelled the road and were wearied.
(*b*) That they rendered the road good and smooth, and were wearied.

147 The south wind is the plague-bearer.

148 "Mína" signifies—glass, or its transparency (shiffí).

"He performs the service of the place of that king (Kay Khusrau);
"Guards that cup and that throne."

The lord of the world, the king, world-travelling,
Kindled (with joy) when he heard this tale.

155 Wherever he used to take a fortress of happy order,
Whether from a powerful one, or from a helpless one—what matter?

If it had been open, if hidden,—
The crown-possessor of the world would have gone to that fortress:

Would have alighted for looking within that fortress;
Blessing would have come from him to that fortress-holder.

For seeing the unseen, he was desirous;
Wherever he went he was ardent and active.

That night, when Sikandar heard the description of that fortress,
Desire of seeing the fortress appeared.

160 Perhaps from the ancient cup of Kay Khusrau,
He might give freshness to the assembly of the kingdom.

All night, in this thought and reflection, he was
Saying:—"How can one open the gate of this fortress?"

Come, cup-bearer! make my heart fresh with the wine (of senselessness);
In this respect, exercise patience (carelessness) within limit (only to a small degree).

(Because) my heart has found the lamp oil-less (dark from carelessness);
Give splendour to my lamp (the heart) with wine.

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# CANTO XLII.

SIKANDAR'S JOURNEYING TO THE FORTRESS OF SARIR, IN PILGRIMAGE TO THE TOMB OF KAY KHUSRAU; AND HIS LOOKING INTO THE CUP, WORLD-DISPLAYING.

When the white day from the night of crow colour
Issued like camphor (white) from the boundaries of Ethiopia (the darkness of night):

A gleaming day, pure, like Paradise,
(Joyous, like) the treasure of Kárún brought forth from the dust:

Gate (mountain-pass) and plain illumined like the garden;
From it,—the eye of the ill-seeing one stitched up:

The air, pure of dust; and the world, of pain;
The sky, washed as to its own face like lapis-lazuli:

In retirement the autumn-wind, loin-girt,
The spring-breeze, blowing from every quarter:

All the mountain, a rose-bed; all the plain, a garden;
The eye of the world, bright with the golden lamp (of the sun):

Time (the season), in the fashion of the garden of Paradise (neither hot nor cold);
The earth, with the rose and verdure of heavenly nature.

With victorious judgment, the king of good fortune
Came down from his throne to his steed:

Struck the summit of his crown on the roof of the sphere;
Exalted the standard; illumined his face:

8 "Takht-raván" signifies—a horse-litter.
"Takht-ravanda" signifies—a steed.

10 Made the earth wearied (ground into dust and softened) with the prancing of the steed;
Cast tumult into the summit of the ponderous mountain:

Urged the army thence to the throne of (the fortress) Sarír,
So that the throne-seizer (himself) might behold that throne.

Sarírí (the governor of Sarír) obtained news that that crown-possessor
Desired to pass by that throne-place (of his):

Was acquainted with the judgment of the order-giver (Sikandar),
That the world-king was victorious and prosperous:

(That) he slew none of the lineage of Kay;
Strengthened the back of all the true ones (those approaching in friendship):

15 Caused the head of chiefs (land-owners) to reach the crown;
Gave up much money derived from taxes and took not (land-) tribute.

From joy, two stages he ran alongside of him;
For farsangs, he spread a carpet of satin:

Of victuals which were in his power
To an extent to which none knew the limit:

Of every kind of fur garment that was fresh like the rose,
Valuables beyond degree there were:

(Garments of) the black sable, the fox of red sword (back);
*Even the ermine and the beaver,—without stint.*

12 See canto xli. couplet 152.

Like the spring-leaf, panther belly-skins,
On them, a hundred thousand violets (patches) strewn.

Slaves, neck-upreared,—
All, each one, contest-prepared.

Handsome attendants, horse-riders, quick-movers,
In appearance, fresh; in motion, swift.

A beautiful and decorated present like this,
With it, also much treasure,—he despatched.

(All this) he entrusted (uncomputed) to the attendants of the court;
For he who should compute it was helpless (so great was the task).

He entered the court of the world-king;
Made his stature double (in bowing), like those versed in affairs.

The world-possessor arose; and (thus) made him revered;
Made him honoured by the condition of his sitting (higher than the nobles).

When from his own fortune he gave him perfect salutation,
He asked him of the tale of the throne and the cup.

Saying:—"The cup, world-viewing; and the throne of the Kayán kings—
"How is it,—they are void of the pomp of those of auspicious foot (ancient kings)?"

Sarírí, the king, returned him a sad answer,
Saying:—"O last of kings, neck-exalting!

"Kayumars, a servant of the tribe!
"Fíridún, an order-bearer of thy kingdom!

" Be the (falling) star the arrow of thy bow!
" Be the sphere world-seizing (the sky)—thy noose!

" The key that Kay Khusrau saw by the cup,
" That key is in the mirror (force) of thy hand.

" Save this is no spark of difference—for fame and name,
" Thou seest from the mirror; and Kay Khusrau, from the cup.

" When kings of vigilant fortune have departed,
" Ever be thine the crown and the throne (of the kings of Persia)!

" By thy throne,—be the world's splendour!
" From thy head,—be not far the crown's shadow!

" To the king of the horizons, what was the purpose,
" That he has made fresh (by visiting) the painting of this old arch (the fortress)?

" That he urged the foot of the steed towards this land;
" (And) caused our land and soil (in honour) to reach the celestial sphere?"

The world-Khusrau spoke to him saying:—O renowned one,
The token of Kay Khusrau and of this throne!

" When the throne of Kay Ká,us and of Kay Kubád became my throne,
" Verily, I drank wine from the cup (wine the invention) of Jamshíd.

" For seeing this cup and decorated throne,
" I have a heart risen from its place (agitated).

---

32 The first line may be:—
(a) May the arrow of thy bow be the star (Mercury, the secretary of the sky, whose house is Sagittarius)!
(b) May the arrow of thy bow be the star (that ever looks not without penetrating)!
The falling star ever reaches its mark (demons).

"Besides that, I will also see how the king (Kay Khusrau) sleeps (in death);
"How he prepared his resting-place in that (fiery) cave.

"I am the inquirer of the mystery (of the concealment) of Kay Khusrau;
"Sit here; while I go there.

"I will weep over that auspicious throne of his;
"Will express a kiss on the lip of his cup:

"Will behold that throne of Khusrau-shelter;
"(Will note) what lamentation it makes with me as to the king's death.

"And will hear from that kingless cup
"A blessing—that I may go higher than this cup (of the sky)

"The mirror of my soul has become rust-eaten (careless);
"I will, by (the counsel of) that cup, wipe dust from the mirror (of my heart):

"Will by that look (example-seizing) make my heart fearful;
"Will make all work (of cherishing the body) easy to myself (by abandoning it)."

From the speech of the lord of the crown, Saríri
Became order-accepter as regards that his tale (of desire) of beholding:

Sent secretly to his fortress-holder,
That he should, beyond limit, bring victuals:

Should bind his loins (in service) and display dexterity;
Should show, with a hundred kindnesses, respect to the guest:

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44 That is—that throne, the shelter of (all) Khusraus; or that throne, the shelter of Kay Khusrau.

Should order,—that the guards of the throne
Should be attentive to the monarch of victorious fortune:

Should give him access to the treasure and (with) the throne;
Should give him, when he desires, wine, pleasant-tasting:

Should place him on the throne of Kay Khusrau;
Should sprinkle on his head fresh sprinkling (gold and jewels):

Should pour wine into that turquoise cup;
Should bring it to him in joyousness (saying—auspicious be this cup to thee)!

With whatever (food) may be pleasant to his teeth,
Should not turn the neck from his command.

When he finished the confidential matter with the faithful ones,
To the king he said:—"Prepare thy resolution of going.

"According to the king's order, I will sit here;
"When the king returns from the road I will resolve on travelling the road (into the fortress)."

The monarch turned to that house (the fortress);
He took the learned one (Balínás) belonging to his house,

Four or five persons of his confidential attendants,
Like the gold which issues from purification (from the crucible).

He travelled the earth towards the throne-house (the fortress);
Passed, in ascending, beyond the sky:

58 "Pazíra" signifies—ḳabúl kunanda; iḳbál kunanda.

Ascended in such a way that he rested not at all,
On that twisting sphere (the fortress, rampart behind rampart) with a hundred convolutions and turns :

Beheld a fortress fellow-twister (such was its power !) with the sky ;
In conflict, its name mentioned by none.

The brides of the fortress mixed sharbat ;
In that sharbat, scattered sugar from the lip :

Placed for him the royal tray of gold ;
And those eatables, indeed, which were fit for him.

The Parí-faced ones like the moon belonging to the place,
All arranged themselves around the king,

(Who was) amazed at that majesty and grandeur (of this) ;
For the forehead of the master of fortune is heart-enchanting.

When the king ate of that food and tasted the sharbat,
He turned his head towards the throne of Kay Khusrau.

Head-lowered and crown uplifted (in respect),
He came to the pillow (head) of that throne-place.

A voice from the door of the fortress came into agitation,
Saying :—"The sleeping (dead) Kay Khusrau has come to sense (life) !"

The order of the order-passer (Sarírí) was thus,
That that crown-possessor (Sikandar) should sit on the throne.

The chief of crown-possessors ascended the throne,
Simurgh-like on the branch of the golden (decorated) tree.

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68 "**Kuláh bar kashída**" may signify—**kuláh bar áwarda**, the crown taken off in respect ; **kuláh buland karda**, the crown made lofty (raised) ; **kuláh bar yak taraf nihúda**, the crown laid on one side.

The guard of that throne of golden column
Poured forth jewels (speech) from the mine of speech (the mouth,

Saying:—"The king's victoriousness (the sitting) on the throne of the king (Kay Khusrau)
"Appears by the auspiciousness of the fortune of his path.

"Verily, the bejewelled cup, ruby-studded (containing ruby wine),
"Is the key (of fortune) to the lock of much treasure.

"By this throne and this cup, (both) fortune-worshipping (full of fortune and decoration),
"Many a cup and throne,—which thou mayst acquire."

Another guard spoke, saying:—"O monarch!
"Countries so many have not beheld a king like thee.

"When thou hastenedest to (sit on) the throne of Kay Khusrau,
"Thou exaltedest thy head above the throne of Kay Khusrau!"

Another eloquent speaker opened tongue,
Saying:—"How long (wilt thou remember)—Kay Khusrau and Kay Kubád? (Behold Sikandar, both!)

"When the king's arm became strong by this throne (erected by himself),
"He may act the part of a Kay Kubád and of a Kay Khusrau.

"In that place before the throne,—every omen of the Khusrau,
"Fortune brought forth in victoriousness.

80 Otherwise:—
The omen of the Khusrau (Sikandar's sitting on the throne)—all the guards in that place before the throne.
Brought forth victoriousness in victoriousness.

"When the king (Sikandar) gave (by his person) beauty to that throne,
"He gave back life to the dead Kay Khusrau!"

On that throne he sate one moment, —not longer;
Kissed (it in reverence) and descended from the throne.

Scattered on that throne a treasure of jewels,
At which the treasurer of the house (of Kay Khusrau) remained confounded:

Directed that they should place a chair of gold (for his sitting);
Should properly place that auspicious cup (on another chair in front).

When they had placed the chair, the Khusrau sate;
They opened the hand (sought) for the cup world-displaying.

Since the cup-bearer so regarded the message of Saríri,
He illuminated that cup with wine.

To the Khusrau, he with judgment and sense brought it,
Saying: —"To the memory of Kay Khusrau drink this wine!

"Drink! Be the auspicious star thy friend!
"Be thy hand ever capable of (taking) this cup (full of wine)!"

When the king beheld that cup he arose on his feet (in reverence);
Drank that one cup and desired not more:

On that cup a cord of jewels from his own arm,
He gave (to the cup-bearer), and sate down and placed it before him.

90 After drinking, the wine-drinker puts something according with his dignity either into the cup or into the cup-bearer's hands.

Looked at that kingless throne;
Wept a moment over that wineless cup,—

Now for its winelessness, now for its kinglessness.
Expressed a few words as to that royal cup and throne,

Saying:—" Be not the golden throne without the crown-wearer!
" Be not the cup world-displaying,—when wine is not!"

By wine, is brilliancy to the cup;
By the king, greatness to the auspicious throne.

95 When the king departed (from this world), say:—" Let the throne altogether shatter!"
When the wine (of life) is poured out, say:—" Let the cup fall to the earth!"

Need of this throne to the king's (that king living, not dead),
Who on heaven's throne sleeps not in comfort.

That (dead) one, who takes his chattels to heaven,
Reckons such a throne (of earth) as the prison.

For many a bird which they (the fowlers) make lost (take) from the meadow,
They make the cage of ivory and the snare of silk.

When (free) it puts on the collar and the crown of the (leaf of the) bough of the garden,
Recollection remains to it neither of a silken (snare) nor of an ivory (cage).

100 We are in search of the crown (of pleasure) and the helmet (of contention), for this reason,
That we are heart-free from the sudden assault of death.

The spring meadow uplifted the bough, for the reason
That it experienced not the sword of the autumn-wind (of death).

The wild asses (men) of the desert (the world) have made
round (fat) the buttocks;
Perhaps the lion (death) passed by (went not to) that ass-
place.

The deer (men) are excited in playing;
Perhaps the terrible lions (the causes of death) are sleeping.

Verily, the navel of the (fat) deer holds musk;
Perhaps the claws and teeth of the leopards (the causes of
death) are shattered.

In this carelessness (of death) we pass our day,—
While to us, they (fate and destiny) apply fire, chattel (the
body)-burning.

Why do we make such a useless throne,
On which another becomes the place-taker?

For another, shall I make a place warm?
Of such a place, shame be ours!

To set up such a throne,—what profit?
Since our place is the plank of the grave (takhta), not the
throne (takht).

Not the throne of gold is this which is our place;
Nay, it is a clog of iron about our feet (inasmuch as we
regret to leave it at death).

Since one cannot perpetually sit on the throne,
It is proper before this (the coming of death) to shatter
the throne.

Since in the (world-displaying) cup of Kay Khusrau
(through his dying) lustrousness remains not,
It is unnecessary to pour wine (lustrous, like glass) into
thy own wine-cup.

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111 To the second line add:—
Nay, shatter it; for by thy death it also will become void of
lustre.

Come, cup-bearer! that Kay Khusraví cup (of senselessness),
Whose splendour (of wine) gives freshness to the eyes (of holy men),

Make brimful of that wine, pleasant-tasting,
Take before the Kay Khusrau of the time (Nasratu-d-Dín).

If nishándan be read for fishándan, the second line will be:—
It is not proper to place (to invert) the flagon (with a view to pouring wine) into another (cup).

# CANTO XLIII.

## NIZAMI SPEAKS, BY WAY OF ADMONITION, TO NASRATU-D-DIN.

1 O king! O monarch! O world-ruler!
O thou of sky-exaltation, Jupiter (the auspicious) in semblance!

Where,—the banquet of Kay Khusrau and his chattels (of pomp)?
(Where),—Sikandar, who ascended his throne?

When that constellation (Sikandar) moved from his own mansion (expired),
Thou art the pomp-possessor of those Khusraus!

Thine is world-possessing and order-giving;
By thy soul (I swear)—if thou place thy heart on the world.

4 The second line agrees not with couplet 6. It may be:—
Up to the end (only of thy life)—if thou place thy heart on the world.

Although the world is in the die (impress) of thy name,
Although the earth is happy in thy repose,—

Place not thy heart on this heart-ravishing world of revolution ;
For the sky accords not with friends.

Behold the world! towards its own friends (the rich),
What unkindness (breach of faith) it brings :

By (giving) a throne which it (the world) adorned,
What sport it showed to those throne-seizers :

By (giving) a cup (of wealth), with which it made joyous one intoxicated,
What tyranny it showed those former cup-holders.

Thou art like Kay Khusrau of seven climes,
Thou art Sikandar, the territory-seizer !

In the mirror and the cup (the way and fashion) of both of those kings,
Thus best,—that by both (the mirror and the cup) thou shouldst see a path (to God).

For every matter for which to-day thou exercisest judgment,
To-morrow (the Judgment Day) thou wilt achieve the reward.

That crown-bestower art thou, who of that crown-possessor (thy father)
Becamest the token of the throne of chiefs.

Display thou gladness, although the joyous drinkers (thy ancestors) have departed ;
Thou art possessed of crown, although crown-possessors have departed.

11 **The poet deters Naṣratu-d-Dín from seeking the ease of the world, and persuades him to prepare himself for the next world.**

In this variegated garden (of the world) like the partridge and the pheasant,—
In the parterre, will remain neither the rose nor the cypress.

If king Ikhtisás (thy father) were the straight cypress,
Thou art the green token in this rose-garden.

If he (Ikhtisás) kept me (Nizámí) prosperous by fortune,
(And) caused me to reach from the earth to the lofty sphere,—

Higher and better than that thou keptest me;
Leftest not shut the door of the garden (of bounty).

The sky, while it is the earth-portrayer (beautifier with vegetation),
May it not close the door of happiness against thee!

Of the beneficent ones (the kings, thy ancestors), the lords of (my) time,—for me
Thou art left remaining. Mayst thou remain!

What said I? and in what am I engaged? —(the tale of Sikandar).
Where was my steed (of speech)? where galloped I?

When Sikandar beheld that throne and that cup,
He saw not a throne fit for ease (for death occurred to him).

A throne (on earth) that is apart from him (the dead Kay Khusrau) of heaven,
Is the prison-placer of the life (of the beholder embittered by the thought of death).

He summoned the learned Balínás;
Placed him near to the cup, world-displaying:

Desired thought from him, as to the usage of the cup,
That he may seek out fully its mystery.

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21 The tale of Sikandar is here resumed.

When the sage glanced into the hollow cup,
He read, letter by letter, its inscriptions.

Within the cup, at that place where was the (turquoise) studding,
Some (seven) lines were continuously written.

Much, they regarded that inscription;
They recognized it not;—a secret calculation, it was.

26 The first line may be:—

When the sage deeply looked into the cup.

27 The seven lines were:—

| | | | When the cup was filled up to the line named, it was given to:— |
|---|---|---|---|
| (1) | khatt-i-jaur | the line of violence | the man whom the king wished to make greatly intoxicated |
| (2) | „ Baghdád | „ Baghdád | the man of Baghdád |
| (3) | „ Basrah | „ Basrah | „ Basrah |
| (4) | „ azrak / siyáh / shab | the blue line / „ black „ / „ night „ | „ Zang |
| (5) | „ ashk / ramishgar / khatar | the line of tears / „ the minstrel / „ danger | music (the minstrel) |
| (6) | „ kásah-gar | „ the potter | „ cups (the potter) |
| (7) | farúdína | the lowest | „ service (the attendant) |

It is supposed that this cup was used to measure out wine to the drinkers.

Sir W. Ouseley, in his "Travels in the East," vol. ii. p. 399, says:—

Jamshíd's magic cup at Istakhr could hold two "mans."

In the "Indian Antiquary," January, 1874, is an account of an Arabic talismanic medicine cup; and in that of February, 1874, of an Arabic talismanic cup.

Sir W. Ouseley, in his "Travels in the East," 1819, vol. ii. p. 380,

The "man" of Tabríz in general use=$7\frac{1}{4}$ lbs.

The "Burhán-i-Kati'" says:—

1 man of Tabríz = 40 astár
1 astár = 6 dának (dáng)
1 dának = 8 habba
1 habba = 1 barley grain

The monarch and the sage, his instructor,
Took record of the numbers of the lines.

30 In the end (after viewing the fortress of Sarír), when the king from that land and clime
Inclined towards the clime of Rúm,

The rounded astrolabe, which the sage (Balínás) made,
He prepared, according to the rules of that royal cup.

When the world-king found the path to that cup,
He found ease, for a while, in that throne-place.

So the sage (Balínás) he spoke, saying:—"On the throne of the king (Kay Khusrau),
"I desire that none should make his place of ease."

Over that throne the sage established a tilism,
So that whoever should sit on that throne,

35 If he should choose a little delay,
The throne of ruby hue would cast him off.

I have heard that that long lasting (casting off) motion
Remains yet in place in that throne.

When the king renewed the custom of Kay Khusrau (by sitting on the throne and drinking the cup),
Like Kay Khusrau (who sought the cave) he resolved to go to the gate (of the fortress of Sarír):

29 Balínás. See canto xxxii. couplet 81; Kitáb Balínás, Bibliotheque Orientale; "Notices et Extraits des Manuscrits de la Bibliotheque Nationale," p. 107, by M De Sacy, "Historia Dynastiarum" (Arabic text of), by Gregory Abú-l-Faraje, published with a Latin version, by Pococke, 1663, p. 119; "The Life of Apollonius Tyanensis," by Gottfr. Olearius (Leps. 1709, folio, pp. 112, 130, 147, etc.); Gibbon's "Roman Empire," chap. ii. note 63.

31 سطرلاب (astrolabe) is said to be derived from سطر or صطر, a line or a scale, and لاب, the sun.

Went forth from seeing the throne and the cup;
Took his way towards Kay Khusrau's cave (in the mountain outside of the fortress)—

The guard of the fortress endured great grief (from there being no road),
So that he might take the king towards that cave.

40 When the king went near to that narrow cave,
The feet of the wind-footed steeds came against the stone (of obstruction, and fell).

Because (the custom of) travelling was taken up from that road,
Choked with the thorn and with the bramble.

The displayer of the cave spoke to the king,
Saying: "Behold Kay Khusrau sleeps in this cave!

"It is a road—with lightning scorched;
"Loin on loin stitched (full of turns) on account of its windings.

"In rapine, take not the treasure (the secret) of such a cave;
"On such a work (as entering the cave), reflect awhile.

45 "Suppose—its road travelled with the nail and with the tooth (with great difficulty);
"Suppose—a sleeping (dead) one (thyself) like Kay Khusrau:

"To seek the cause of the concealed mysteries,
"Makes long the seeker's work—(nay, causes destruction).

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41 The second line may be —
Filled with many large stones.

45 Otherwise:—
Suppose— its road swept with the nail and with the tooth;
Suppose—(a great one) like Kay Khusrau sleeping there.

"From this cave it is proper to turn the rein;
"In this cave, one may find the dragon."

From his speech Sikandar turned his face;
Hastened on foot towards the Khusrau's cave,

The guide (the guard) moving in front, and the sage in rear;
Two slaves with him, and no other person.

By degrees, by those difficult passages,
He brought the chattels (of his person) within the fore-part of the cave.

When the treasure (the view of the interior) of the cave came to his hand,
The man, God-worshipping (Sikandar) became affrighted.

He beheld an old fissure (an interior cave) in the middle of the rock;
Towards that breach, a road narrow and fine.

The monarch went with difficulty into that cave;
Perhaps he may find a sign of his friend of the cave (Kay Khusrau).

When a moment passed that fire appeared,
Which was the threatener of burning of whoever arrived there.

To the sage he said:—"Whence are these sparks?
"Whence in this narrow cave is this vapour?"

51 Some say that the God-worshipping man is the sage.

52 Sir W. Ouseley, in his "Travels in the East," 1819, vol. ii. p. 459, says:—

The cave of Iskandriya is in a dependency of Ázarbíjan, a hundred feet above the village of Iskandriya, at the mountain Shibib. It is said to have been made by Aristotle for a treasury. The vapour appears to be carbonic acid gas.

In the Memoir of Sir Gore Ouseley prefixed to his "Notices of Persian Poets," 1846, p. xcvii., is given a description of a remarkable cave at Murdí on the road between Tehrán and Tabríz.

The sage glanced into the narrow cave,
(To see) why fire issued from the hard rock.

Within it (the second cave), he beheld a deep burning pit,—
From which pit, a strange light burned.

None was acquainted with that splendour,
Since towards it no path was the searcher's.

He sought much the path to (the cause of) that light;
For him, the luminous path (of the cause) became not true.

The bold man bound a cord to his waist;
Went down below into that fiery pit:

Sought the trace of that gleaming fire—
How it gives light from that pit.

Scattered,—nay the fire was collected:
When he looked within,—it was a sulphur mine (the appearance without the reality of fire)!

He signalled so that he drew him from the pit;
He came and uttered prayer for the king's life,

Saying:—" It is necessary to make haste with despatch;
" For fire, not water, comes from this pit.

" Within it (the pit), the mine of sulphur is enkindled;
" Its borders are consumed with its sulphur."

He explained—he who (Kay Khusrau) sleeps in this pit
Concealed the alchemy (of his body) in the sulphur of that (mine).

The monarch invoked a blessing on that cave;
Went forth and sprinkled perfume on the fire (the sulphur-mine).

67 Kay Khusrau being an infidel, it was not proper to ask pardon from God for him. Sikandar did so through kindness.

When he came forth from the cave and sought the path,
No path became true for him.

I heard that a cloud from the deep ocean
Came to the zenith and poured down snow.

With that snow, headship-holding (prevailing) in the world,
From the road (to the cave) to the slope (the mountain-top) filled.

In that snow, Sikandar remained head-revolving;
He shed drops (tears), blood-like, from his eye-lids.

The dwellers of that fortress learned the news;
Hastened towards the fissure of (the narrow path to) the cave:

Beat the road with sticks and blows;
Swept away the snow by art.

By that remedy-devising, the king from the cave-corner
Came forth and went to the mountainous country (where was the fortress of Sarír).

When this fresh peacock (spangled sky of night), splendour displaying,
Snatched the white bone (day) from the Humá (the sun),

The auspicious-maker of the crown-place of the throne (of Kay Khusrau)
Descended from the throne-place of the fortress of Sarír.

Returned towards his own tent;
His lofty star again became concordant.

75 It is said that the peacock snatches bones from the Humá.
The second line may be:—
Snatched the white bone (the sun) from the Humá (the sky of day of one colour).

Rested from that journeying and burning;
(From) experiencing fear at it, (and from) the toil of journeying.

That body which experienced all burning and toiling
Found the ease of sleep at the pillow-place.

He slept when ease appeared;
He reposed until the true dawn appeared.

When the second morning struck its head against the heavens,
(And) the crepuscule struck the glass of ruddy wine on the dust (disappeared):

(And) this azure basin (of the firmament) adorned
Earth's soil with yellow herbs (the yellow effulgence of the morning sun),—

The king ordered them to prepare a banquet;
To call for wine, and the musician, and sweetmeats, and the tray (of food):

He invited the king, Sariri, to the feast;
Made him sit in the best of places:

Took red wine in the hand with him;
Thus,—until from the wine of that day they became intoxicated.

The hand of the lord of the marches (Sikandar) came to munificence;
He opened the door of treasure to the host (Saríri):

Made him rich by giving the collar and the crown;
Gave him both the crown of gold and also the throne of ivory:

78 The Persian text of the second line is incorrect.
86 "Mezbán" = mihmán-bán.

A coat of silk bestudded with jewels;
Like the Pleiades,—with jewel-bearing, precious.

A cup of turquoise, a great orange displaying (round in form and beautiful),
Which was the receptacle of half an orange:

A wine-goblet (capable of holding half an orange) of ruby, encrusted with gold,
Better than the pomegranate-grain (in beauteousness),—like the fresh pomegranate (in ruddiness)!

A chess-board of ruby and of emerald;
A set of pieces of cornelian, red and yellow:

A large table of gleaming crystal,
(Lustrous) like the fresh wild rose on the summit of the verdant bough;

A swift steed, the halter bejewelled;
All the saddle and furniture (rein and chest-band) begemmed:

A hundred camels, strong of back, rubbed of leg,
Sweated (through fatness) beneath heavy loads:

Of small packages which were on the loads,
The jewels were in "mans"; the gold (was) in ass-loads:

Special garments for each one (with Saríri);
Many silken garments of Báwul of the gold-drawer;

With many curiosities, and dresses of honour, and rarities,
The throne (the kingdom) of Saríri became adorned.

For that wealth, Saríri kissed the king's hand;
(And) went towards his own drum-place.

96 Báwul (Bábul) is near Kúfa in 'Iráḳ.

The monarch beat the drum (of departure) and urged the army;
Caused his standard-point to reach the sphere.

100 Came to the plain from that mountain;
Travelled the earth towards the deep ocean :

Hunted a week in that plain;
Resolved after a week to march.

Come, cup-bearer! bring that golden cup,
Which remains a token of Farídún and Jamshíd (people of God).

Give pure wine to the lover of pure (wine);
By intoxication one can effect this sleep (of senselessness).

## CANTO XLIV.

### Sikandar's journeying to the Country of Ray, thence to Khurásán, and destroying the Fire-temples.

1 O heart! in this sport-exciting how long?
For the sake of every kind of delicious food a condiment mixing!

At thy door, was reared the tree of desire;
Twist its head that it may not twist thy head (in the day of want).

1 Otherwise :—
O heart! how long with this sport-exciting (of Time),
With both hands a colour setting up (on the cheeks, as is the custom of women)?
The second line may be :—
On every hand a deceit (to capture men) concocting.

2 Cut down the head of the tree at thy door, lest it cause trouble to thy head and turban.

Pure wine not drunk (carnal pleasures unenjoyed)—thou displayest the intoxication (of lust);
And if thou drinkest wine (enjoyest carnal pleasures),—thou doest the act of the idol-worshipper.

Since, without saffron (delicious viands), thou hast become affected with laughter (contemning the victuals given thee by God),
Eat (seek) not saffron that thou be not destroyed (on account of ingratitude to God, deprived of victuals).

Like kings, contract not the habit for pleasant tasting victuals;
Be afraid of the day of helplessness (the Judgment Day).

From (the hardship of) this fiery house (the sky and the earth) the hard-striver (for injury),
That one took (saved) his life who was hardship endurer.

From the hardship (of the sky and earth) one can with hardship (-enduring, or little eating) take one's chattels;
With sulphur and naphtha (soft substances, the mother of fire), no one's (fierce) fire (of desire) expired.

Of the throne years endured, the historian (Nizámí)
Draws the painting (this tale) from that blue (written record) in this way,

That—when the Khusrau (Sikandar) from Kay Khusrau's throne,
Came with swift motion towards the army,

3 If, in both lines, ma kun be read for kuní, the couplet will be :—
Pure wine not drunk (delicious viands unenjoyed), display not desire for it (lest in the day of want thou suffer);
And if thou drink it, display not idolatry (unthankfulness to God).
"But parastí" signifies—idol-worshipping, or being an infidel.
"Kufr" signifies—being unbelieving (an infidel); ingratitude.

One day, sitting on the throne,
He bound his chattels in thought of the march.

A footman, a hastener like the wind, entered;
Gave the ground-kiss, after the usage of footmen:

Uttered the hidden mystery (in his heart) to the world-king;
Gave him news of the known and unknown,

Saying:—" For the threshold-kiss of this court,
" I have come to the king from the throne of Istrakh (Persepolis).

" Nizhád Malik, the vice-regent of the monarch,
" Displays proof of speech like this,

" That as long as the king, over the loosening and binding (the government) that he had,
" Appointed his own vice-regent (Nizhád Malik),

" I kept the country before and after in such a way,
" That not an injury came from one to another.

" On the condition which I had in the king's treaty,
" I preserved the articles agreed to (by me).

" Praise be to God! from anything, high or low,
" No injury came to this country to the extent of a hair.

" But when the sphere began to revolve,
" It revolves with hate and love around the world.

" Time is pregnant with good and bad;
" The star is sometimes the friend, sometimes the enemy.

" A tree unsown (origin unknown) comes up from Ray;
" It lays claim (to descent) from the seed of (Kay) Ká,us and Kay (Kubád):

"A terrible 'ifrít, an injurer,
"A hastener to the destruction (of man) like the dragon:

"The shepherds who practice deer-worshipping (deer-hunting),
"All make a walking-stick of his arrow:

"Verily, the man, the delver, tool-understander,
"Considers his two-headed arrow (by reason of its great size) a great mattock:

"The neck upreared like an Ahriman,
"Great lamentation cast in every city:

"With pretension, a head and a crown uplifted;
"For (acquiring) fame, a great amount of wealth gathered:

"Has gathered together some scattered ones (rascals),
"Who bring forth the dust (of destruction even) from the water of the river.

"Has become bold by his success;
"Verily, he alone has become the ruler:

"—Gold and silver in the end depart from that slave
"Who becomes equal to his own master.—

"The people of Khurásán draw his rein (for battle with thee):
"Draw him in the midst for contest with the king (Sikandar):

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23 The herdsmen who practise deer-tending (in place of sheep-herding), All make a stick (for beating leaves from trees) from his arrow.

28 The saying is:—"If thou go alone to the judge, thou wilt return contented."

"Ba" in ba dáwar is redundant.

29 The property of that slave who boasts equality with his master will go to the wind when he is summoned before the judge. For by the decree—"the property of the slave is the property of the master," the judge will confiscate his wealth to his master.

30 "'Inán kashídan" signifies—itá'at kardan.

" From the boundary of Nishápúr to the dust of Balkh,
" They make him bitter in hostility to us.

" Hair bound up (ready) for the chieftainship of calamity,
" He turns his face towards the place of thy crown (thy head).

" One, a calamity like this, who has become ardent in [illegible],
" Consider [illegible] a small matter,—if thou consider the small.

" From small things,—many a calamity becomes great,
" When the wolf's heel (endurance-imparting) is on the courier's foot.

" If this calamity remain a long time like this,
" It will extend its hand against the work of sovereignty.

" If the king bring not his moon (his elevated form) into the cloud (of concealment),
" He will with the sword seize the throne (of Istakhr).

" When the hawk (Sikandar) looses the (foot-) strap from his nest,
" The feather and the wing of the partridge (the enemy) become broken.

" So great in strength, not mine is an army,
" By which one can make blind the evil eye (of the enemy).

" In the land (of Irán), the chiefs of the army are few;
" At the monarch's court, they are the world.

" Even so although this demon-born one employs force,
" He still is strong of hand. Be his no hand (power)!

34 The second line may be.—
(a) When the wolf's heel (the thorn of Mughílán) is on the foot of the arrow.
(b) When (a shred of) the wolf's heel (poison-imparting) is on the foot of the arrow.

" Save the cold boisterous wind of the king's wind-fleet steeds,
" No one can take this dust (of calamity) from the road."

When in speech the footman displayed subtlety,
He proved truthfulness by the written words of his speech.

Of mysteries hidden (until the message was delivered) for good and bad,
That indeed was in the writing as the bringer said.

The king of lion-heart, the Khusrau, robust of body,
In that matter said to himself :—

" Here—the throne of Kay Khusrau is beneath my sway;
" There—another (the 'Ifrit), bold against my throne.

" This crown and throne (that I stole from Dárá) resemble that tale,
" Namely,—A thief took (in theft) the chattels of a thief.

" Thus it becomes proper that I should bring assault,
" For peace with the enemy is wrong."

—Perhaps the king's army was the sky,
Since it rested not a moment in its place.—

The world-káraván,—(its) chief was the king;
In that káraván, was much baggage.

Its load fell in every corner;
Verily, work fell on its work (kept increasing).

In that work (the falling of the káraván-loads) he (Sikandar) was its only friend;
For the protection seeker, he became the grievance-redresser.

50 Instead of "its" one may read "his" (Sikandar's).

51 Of everyone whose load had fallen Sikandar was the friend in assisting him to raise it.

When fortune brings to the front (produces) a world-revolver (a traveller),
It is not possible to strike the axe on one's own foot (to desist from action).

The monarch went forth from that marching-place (near Sarír),
By the sea-shore, shore after shore.

The army took forth his (lofty) standard from the moon;
It brought forth the shaft like a mountain Besitún.

56 In prey-overthrowing he travelled the road;
When both the prey was good (fat) and also the hunting-scene (fresh and green).

From its great weight the ear of corn was bent down;
Of the game (on account of fatness), the fleetness had become less and the power of running.

By the many leaping torrents of that place, abounding in streams,—
The dust (of Time), scattered from the world's face.

With lightning the April cloud began to agitate,—
Thunder with harsh sound brought forth.

The vein of (growth of) vegetation became strong in the earth;
The leaves of trees began to dance (in the soft wind):

60 From the sweet cry of the fore-finger (the beak) of the patch-weaver (the nightingale),
The morning-wind (in ecstasy) rent the soft silken under-garment of the rose to the navel (the base of the bud).

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56 This hunting-place was different from that near Sarír. See canto xliii. couplet 101.

57 Otherwise:—

The lip of the great river, with its many torrents,
Washed dust from the world's face.

60 The nightingale being often compared to the player of a musical instrument, its beak is compared to the fore-finger of the harper.

Proudly moving (by wind-action) on the steed of motley-coloured hoof (the rose-stem),—
The red rose,—beneath the red pomegranate:

Two first-fruits,—both the mulberry and also the mulberry-leaf,
Profit extracted from the sweetmeat (made of the fruit) and the silk (made of the worm-eaten leaf).

Earth (with vegetation) like gold; and the water (from the reflection of the blue sky) like lapis lazuli,—
Like a piece of brocade,—half blue, half gold.

The cooing of the dove,—better than the blatant noise of music,—
Brought forth melody for the field-watchers:

The barley-stalk, the swelling (of ripeness) fixed on its loin-place,—
The blessing of harvest (had) arrived to the villager:

The deer of the plain, belly made big (with food),—
Against it, sharper made the wolf's tooth.

"Zand-báf" (zand-láf; zand áf; zand-khwán; zand wáf) signifies—the nightingale whose voice is like the gentle murmur with which fire-priests chaunt the Zand.

Intoxicated ones to the sound of sorrowful music rend their garments; and in ecstasy fix their hands on the collars of others.

If shabába (a fire-kindler, or a turtle-dove) be read for sabába, the couplet will be:—

From the sweet cry of the nightingale the fire-kindler (in man's hearts),
The morning-wind (in ecstasy) rent the soft silken garment of the rose (its own garment) to the navel.

"Shabába,e zand-báf" may signify—the nightingale, the flame of whose cry makes roast meat of man's heart.

The first line may be:—

From the sweet cry of the turtle-dove (and) the nightingale.

The foot of the wild ass (from fatness) sluggish like the (feeble) power of the ox;
The deer from the plain (through fear of their fat melting) sought the path to the (cool) mountain.

The deer pure (void of young) with the newly-born fawns,—
Each fawn (through intoxication of its dam's milk), the world (Time) caused to leap.

The world-possessor, with hunting, and with music, and wine,
Moved proudly, stage by stage.

70 When the rose-shaped nail of one day of the new moon
Became pledged (increased) to the anklet (round form) of one week,

He (Sikandar) raised his head out of the compass of that ring,
Which they call to-day Khalkhál-i-zar (a city between Kazvín and Gílán):

Entered Gílán (the land of infidels) in the manner of a cloud,
(Fearless) in the way that the lion enters the forest!

Every fire-temple which there came to his hand,—
Them, he made cold like ice to the fire-worshipper.

70 The rose (in form like an anklet) lasts five or six days on the branch.
If panj be read for mekh, the first line will be:—
When the new moon, (like) a rose of five and one (six) days.
If besides, , be read after yak roza, the couplet will be:—
Like a rose of five and one (six) days and the new moon,
He became pledged to (stayed in) the city of Khalkhál one week.
Note.—The rose and the new moon remain six days in the form of a khalkhál (an anklet).
When the moon, that is on the twenty-seventh day like the rose of six days, appeared from the circle of union with the sun, or the dark period (maḥák) passed, Sikandar entered Gílán.
At the maḥák, kings enter not a city.

When he broke the back of the fire-priests,
And cast out the custom of Zartusht,

75 He went forth from Gílán, came to Ray;
Threw out his foot for enemy-overthrowing:

Inflicted punishment on the fire-worshippers;
Brought forth the dust (of destruction) altogether from that tribe.

When the enemy obtained news that that panther (Sikandar) had come,
It went, like the lame fox, to its hole (fled).

Fled wandering to Khurásán;
And declined contest with that ruler of Ray (Sikandar).

When the Khusrau knew that his malignant one
Went flying from the pomp and crown (of the Kayán kings),

80 He took the track of the flying boar;
Sudden assault made, took (closed) the road against him.

Became swifter to such a degree that he overtook him;
Turned (cast) his head with a blow from the country (of Irán and Khurásán).

When he made the enemy stuffed in the dust (of the grave),
He made the dispersed ones (people of low degree) dispersed (in death or in exile).

78 "Ḳá,im (ba ḳá,im) rekhtan." See canto xxx. couplet 23.
The second line may be:—
(*a*) Of that ruler of Ray standing-power was spilt.
Here ba in ba ḳá,im is redundant.
(*b*) From that ruler of Ray (the enemy), notwithstanding his standing power,—went forth.

There, also, where he had slain the enemy,
Was a hillock near to the plain.

In thanks for the fortune of sound body,
He quickly laid a great foundation (of a city) on that hillock.

When he made it beautiful with the decoration of treasure,
He called it, in the Pahlavi tongue, Hirá (Hirrá; Hirát; Ray).

When he uproared the treasury of that city,
He led his army to the city of Nishápúr:

Found two parties of the world in that city;
Found one party his well-wisher.

Of it, the other party beat the drum of (friendship for) Dárá;
For him, expressed openly the breath of friendship:

A standard of Dárá, the king, they kept;
Beneath that standard, they considered the country.

For the king's fame, such a standard
They used to set up in the (extolling) place of his fame (the battle-field).

Sikandar pressed his foot much in blood;
(Yet) was unable to take away love for Dárá from any:

Saw, assuredly, the remedy in that matter,
That he should assist his own friends (the other party):

With skill and judgment,—out of his own camp,
Should there (in Nishápúr) set up another standard.

Of that standard the king's purpose was this,
That standard should be hostile to standard.

85 "Hirá" signifies—the scattering of gold.

95 When he (Sikandar) knew that this city, Dárá-adorning (Nishápúr),
Would not come, by effort, to Sikandar's grasp,

He made it a place of fighting until the blast of the trumpet (of the Judgment Day),
So that that city became far from concord.

Those hatred-bearing became low in the dust;
Still that hatred (of Sikandar) exists in that soil.

When he cast the army of the partridge (Sikandar-loving) against the pheasant (Dárá-loving),
He went from the country of Nishápúr towards Marv:

Extinguished the fire of the fire-priests house (the fire-temple);
Scattered the moth (the fire-worshipper) in the fire:

100 Came to Balkh; and the fire of Zardusht,
He quenched with the deluge (the assault) of the sword, (gleaming) like water.

In Balkh—was a fire-temple, heart-exhilarating,
In (envy) of which the mouth of the fresh rose was bitter.

In it, Parí-faced ones like the beautiful picture,
Idol (decorated) houses like joyous spring.

In it, dínárs and treasure limitless,
Placed in every corner without hand-toil.

The sun-worshipper struck his golden shoe (so rich was he) against the steed;
The name of that edifice (the fire-temple of Balkh) became "Ázr-Gushasp" (the fire-leaper).

104 Ázr Gushasp, at Balkh, was a fire-temple founded by Gushtasp (B.C. 519).

105 When the Khusrau obtained power over that treasure-receptacle (the fire-temple full of treasures),
He found the fire-worshippers intoxicated with the cup of wine of the fire-worshippers:

Made the paradise of the idol-house void of Húrs (lovely women);
Placed the worshipper far from hell (the place of fire).

Emptied that ancient treasury;
And from it gave a plaster to many a heart (resourceless and foodless).

Came around the whole of Khurásán;
Halted awhile at every city:

Cast agitation (threat) into the brain (the city) of Khurásán;
Rubbed the ear of (chastised) the people of Khurásán:

110 Despatched a mounted troop to every country;
For youthful fortune was his ally.

Khurásán, and Kirmán, and Ghuznín, and Ghúr,—
Each, he traversed with the hoof of the (war-) steed.

In every city to which he came near, with joy
They opened the city-gate to the king.

Although his world-seizing was full of pain,
All his road was treasure on treasure.

At every stage where he used to take rest,
On account of treasure, great used to be the load.

115 He used to store the land with a great treasure;
Used to leave (the land) and abandon (the treasure) in the soil.

108 Observe maḳám áwardan.

That gold which makes man fearful (of robbers),—
Whether in the back-bone of the fire, or in the belly of the dust,—what matter?

Creatures who put gold within the earth,
Establish over it a lock-fastening of iron.

When the wind (of death) comes, and snatches their dust,
The fixing of the iron lock over the gold,—what profit?

Come, cup-bearer! that melted gold (the red wine) of senselessness),
From which red sulphur (the elixir of gold) is made,

120 Give me, that from it I may devise a great remedying;
And make a great alchemising of my own copper (body).

117 "Kibrit-i-ahmar" signifies red sulphur, or the philosopher's stone, which has been decorated with the senselessness (be k͟hudí va mastí) of the people of God, to whose auspiciousness all benefits are due.

120 By casting the melted gold on the copper of my body, I may (by alchemy) make my body pure gold.

## CANTO XLV.

### Sikandar's marching to Hindustan.

1 Urge pleasantly the steed (thy dusty body), for the plain (of life) is pleasant (for gathering good deeds for the next world);
Draw not the rein (from good deeds); the steed (the dusty body) is heart-pleasing (in so far as it moves swiftly).

From this ugly place (the sinful world),—with the best of names,
It is proper to go towards the garden of Paradise.

It is not proper to place the heart on this dust (the world),
From which the treasure of Kárún descended into the clay.

The way of escape is in humility (doing good, benefiting others);
For the sun is the collection (undiminished) by reason of (its) dispersion (the falling of its rays on the earth).

As long as the path is on a lancet (dangerous),
In it,—the more the merchants' profit.

When the road is safe from blood-devourers,
In it,—the less the merchants' profit.

In that treasure-house where they found gold,
They found the path full of dangers from the dragon.

Verily, the soft-spoken man, the sweet discourser (the historian),
Excited such softness from the surface of the work,

That—when the king came to Balkh, from Ghuznín,
He went aside from the water of the bitter sea.

From the many heads that came (in homage) to his threshold,
The wish for (the conquest of) Hindústán seized him.

On this matter he expressed an opinion to the sages,
Saying:—"The empire (of Irán and Khurásán) have expressed the kiss (of obeisance) on my foot.

"All the country of Irán—the whole is mine;
"I will give the rein (of inclining) towards Hindústán.

5 When the road is safe many merchants travel with rarities, but small is the profit. When the road is unsafe, few travel and great is the profit.

" When I turn my head towards Kaid, the Hindú,
" From him, I will place on one side malice and deceit.

" If he come to my service like other persons,
" To him, I will only be one causing favour to arrive (a benefactor).

" But, if with me he conceive opposition,
" I and Kaid's neck and the sharp sword (will settle the matter).

" Him, I will roll from side to side;
" He will sit in the place where I place him.

" When I bring the troop to the end of the distant road (the frontier of Hindústán),
" I will bring the sword-point on Fúr's head.

" When I snatch the crown from Fúr (Porus) and Fúrán (Kaunauj);
" I will incline the army towards the Khán-i-Khákan (the king of Chín):

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18 Anciently, B.C. 1000, the Rájpúts, the oldest race in India, had thrones in Northern India, at Indra-prastha (Delhi), Kannauj (Kinnauj, near Cawnpúr), Ayodhva (Oude), and Patali-putra (Patna).

Kannauj was mentioned in A.D. 140, by Ptolemy, as Κανογίζα; A.D. 634, by Hwen Thsang, as being three and a half miles long, three quarters of a mile wide; A.D. 900, by Abú Zaid, as a great city in the kingdom of Gozar; A.D. 915, by Masúdí, as the capital of one of the kings of India.

In A.D. 700, Kannauj had a circuit of six hundred and sixty-seven miles, the limits lying between Khairabád and Tanda, on the Ghágra river, and Etawa and Allahabad, on the Jumna.

In A.D. 1016, Mahmúd of Ghuzní, approaching it, beheld a city (washed by the Ganges on its eastern face, entrenched and walled), that raised its head to the skies, and that in strength might justly boast to have no equal.

The modern town occupies the north end of the site (seventy to eighty feet above the level of the country) of the old city, including the whole of the citadel.

The ancient history of Rájpút India is told in two Hindú epics—the Rámayána (relating to the children of the sun) and the Mahá Bharáta (relating to the children of the moon).

" And thence I will go towards Chách (in Chín) and Tíráz (in Hindústán);
" Will traverse the earth (Hindústán) in one excursion."

The warriors of Rúm, the chiefs of the banquet,
Went with that judgment and resolve of his.

On the day when the auspicious star was his ally,
(And) the token of fortune appeared,

Sikandar raised his head above the sphere (mounted on his steed);
Moved the troop like the brilliant sun:

Entered Hindústán from Ghaznín;
—The path, from his cavalcade, became like the rose-garden.—

Was on that intent that he might bring confusion into the brain;
Might use despatch towards Kaid, the Hindu:

Might come like the cloud (the thunderer) for the spoil of his country;
Might give his territory to the ravage of the sword.

Again, by the counsel of the sages,
He did not what comes from the foolish (he displayed no haste).

A messenger, expeditious, swift of foot,
He sent, and gave to him a message for the Hindú:

" If thou be for war, lead forth thy army;
" For, behold I have arrived like the black cloud.

" But, if thou be girt of waist in service;
" Know so much—that thou hast escaped from my sword.

" The Narcissus (Kaid) comes from sleep (carelessness) at
that time,
" When on it,—the cloud, the rainer (Sikandar) sheds water
(the sword).

" The rose (Kaid) brings a bouquet to the garden at that
time
" When the sun's brain becomes ardent.

" I agitate,—the world through my majesty agitates!
" I move,—the plain and mountain all moves!

" The bold eagle (Sikandar's rage) sleeps not in a place,
" Where one can drop a drop of water upon him below
(and deceive him).

" If there (on thy part),—a hair (the Kákul) be upreared
(according to the Hindú religion or through pride)
from the head,
" Here (on my part),—that head is suspended by a hair
(ready to fall by the sword).

" And if your mountain be peak-possessing (lofty),
" My sword makes the mountain full of holes.

" If here I bring assault for treasure,—(it is a mistake);
" The western gold in the west is better.

" In this land and clime I seek not jewels,
" For I have in Rúm more capital than this.

" If impetuosity be mine as to lovely ones,
" The sun (the beauty of lovely ones) in Khwarazm is
more resplendent.

34 The preserving of the kákul (the hair-lock) is by the Hindú religion enjoined, and on its preservation a person's respect depends.

If az be omitted, the first line may be:—

If there,—the tip of a hair (on thy body) be raised (through pride
or wrath).

" I have come to Hind, a sword of Indian steel in hand;
" For me is necessary—fresh meat (revenue) from the raging black elephant (Hindústán, producing brave black men).

" Enjoy not the frontier-tolls of Hind without recollection of me;
" For my steel is more Indian (excellent) than thine.

" Since a head is needful to thee, turn not thy head from (paying) tribute;
" And, if not—neither the head nor the crown will remain with thee.

The sent one came to Kaid's court,
Cast down his words like the game-snare (words intertwined with words):

Spoke to him stinging words,
More burning than the fire of the Judgment Day.

When Kaid beheld such a fierce fire,—
From it, he saw escape (only) in restraint.

For he had beheld a dream as to that matter (Sikandar's coming);
Had feared the interpretation of that dream.

Moreover,—of the monarch, world-seizing,
He had news that the sky was his ally.

Of what he did in hate to King Dárá,
Of what he did from the confines of Abyssinia to Bukhárá.

To his judgment it came not—from him, to turn away his face (in flight);
From his command, to hasten towards calamity (war).

39 "Píl-i-mast" may signify—Hindústán elephant-producing; or a tyrant-man. See canto xlvi. couplet 30, 31.

In this fierce passion, he knew not his
Strife,—how he might keep from himself.

50 He opened his tongue for entreaty-making;
Uttered much praise of the king,

Saying:—" Since in the world he is wisest,
" For him world-possessing is most fit.

" Be both the foot of his throne on the moon!
" Be also the path of peace towards him!

" Save love to him, no work of mine has been;
" What is the cause that he comes in battle against me?

" If he desire treasure,—I will sacrifice it;
" If even the diadem,—I will cast it from my head.

55 " If he incline to my sweet life,
" I will draw it forth, seized with my teeth, for his service.

" And if he send a slave by the road,
" I will consign to him the treasure, and the throne, and the crown.

" I depart not from the duty of the servant and of the attendant;
" Sikandar (is) the lord, and I am the slave.

" If he employ favour I will employ supplication;
" He may, perhaps, again become pleased with the slave.

" But if the quarrel be of another sort,
" Such that the king inclines to malice-bearing,

59 It is not so disgraceful to kill one's self (couplet 55) as to be killed by order (couplet 59).

60 "I will choose departure from (instead of) conflict with him;
"I cast not this leathern bag (myself) beneath the foot of the elephant (Sikandar).

"When I turn my head from conflict with him,
"Futile becomes his resolution as to my blood.

"If he hold the opinion that he may hold me little (of small account),
"I bewail not when the belly-pain (arising from degradation) seizes me.

"If he bring an army, my foot is not lame;
"In another direction I will fly:—The world is not narrow.

"Yes; if he first make an alliance with me,
"On the condition that true be that treaty;

60 For encouraging the elephant they cast upon his feet a leathern bag filled with pebbles. He is thus also taught to kill a man by trampling on him.

See "Histoire Militaire des Elephants depuis les temps les plus reculés," par le Chev. P. Armandí, Ancien Colonel d'Artillerie, 1843; Official Notes, by Captain H. Wilberforce Clarke, R.E., Deputy Consulting Engineer to the Government of India for Guaranteed Railways, dated—(*a*) 3rd April, 1879, on Elephants; (*b*) 16th April, 1879, on the Transporting of Elephants by Railway; (*c*) 2nd December, 1879. on Elephants (supplementary to that of the 3rd April), which (on proper application) may (it is believed) be seen at—the rooms of the Asiatic Society of Bengal, Calcutta; the office of the Consulting Engineer for Guaranteed Railways, Calcutta; the Royal United Service Institution, London; the Institution of Civil Engineers, London.

If the second line be read affirmatively, dabbah will become díba, and díba andá<u>kh</u>tan (to cast the brocade) signifies—to abandon empire.

In his "Five Great Monarchies of the Ancient Eastern World," vol. iii. p. 533, Rawlinson says:—

Elephants are said (by Ctesias) to have been used for the first time by Derbices, to whom the Indians lent elephants in their war with Cyrus the Great (B.C. 558), in which war Cyrus was slain. But probably they were used for the first time at the battle of Arbela (B.C. 331), by Darius.

65 " That towards me he use not treachery and robbery;
" And place the quarrel on one side from this door;—

" I will give four things, which are without a fifth;
" They are the first-fruits, higher than the stars.

" One,—to the king I will send my own daughter;
" What a daughter! The resplendent sun and moon.

" Secondly,—a drinking-cup of pure ruby,
" By which wine, by drinking, becomes not less.

" Thirdly,—a philosopher, the hidden-unfolding,
" Who is a guide to the mystery of the sky.

70 " Fourthly,—a clever physician, wise, dexterous,
" Who makes lamenting ones sound of body.

" I am—with this present, the right-recognizer of the king;
" If the king accept, I accept thanks (the king's acceptance, I regard an obligation to myself)."

The sent one agreed, saying:—" These four,
" If thou wilt make a present to the king,

" The king will make thee renowned in this territory;
" Will make thee precious by relationship (by marriage) with himself:

" Will exalt thy name among renowned ones;
" Will not turn his head from seeking thy desire."

75 When the Hindú king saw that that pure brain (the messenger)
Assigned not foot-stumbling (error) to him in this matter (of sending the four presents),

Of the Hindú old men,—one renowned
He sent with the monarch's messenger,

On this condition, a treaty set up;
Speech mixed smooth and sweet,

Returned joyful,—the messenger (of Sikandar);
Also that messenger, the old man of Hindú descent.

They came towards the monarch's court;
Came for admission, rose-like (joyous), into that garden.

When the Hindú beheld the king's pavilion,
He saw all the tents on the tent of the moon (in the lofty sky:

Entered; swept the earth with his eye-lashes;
Uttered the message which he brought to the king.

When the first part of the message was uttered,
He urged speech of those matters (the four rarities) that were accepted:

Described those four forms to the king,
Saying:—"Such power was to none (in past times)."

Through that desire the king's heart was agitated;
The eye desired whatever it found in the ear (heard).

With the resolution that he might gain that present,
Of praise was no delay for a moment.

After that, with that Hindú, the soft-speaker,
He became peace-seeker with oath and compact.

Balínás and other chiefs,
He sent; and also Korah's (enormous) treasure (in sacks), head-secured.

A letter which made the (hard) diamond (soft) wax,
(Which) made all Hind the slave of Rúm,

82 The first part relates to—the matters mentioned in couplets 54–63.

He (the scribe) wrote on Sikandar's part to the bold Kaid;
From a savage dragon (Sikandar) to the roaring lion (Kaid, the master of belt and of crown).

In it, beyond computation,—art (in setting forth the kingly titles)
Which come to the scribe's use.

In respect to apology and esteem for him, many a condition
He raised with his ardent (friendly) heart.

When the letter-writer wrote this treaty,
A royal order composed of camphor (white paper) and ambergris (black ink),

Balínás, with the office-holders of Rúm,
Went from that land and clime towards Kaid.

In that expedition, when the sage of Rúm
Came opposite to the camp of Kaid,

He found the heart of the Hindú Kaid full of luminosity (void of malice);
Found (him) far from that treachery which the Hindú practises:

Made him obeisance according to the custom of kings;
For he (Kaid) was master of girdle and also master of crown:

Kissed the superscription (of the letter) and presented it;
Entrusted the key of the treasury to the Hindú (Kaid).

The bold secretary read the writing,
From awe of which the sphere fell down.

98 See canto xlvi. couplet 17. The reader may be either Balínás or the secretary of King Kaid.

In the writing (letter) of the King of Rúm, thus it was,
In a word (of hard sense) by which the hard stone became like wax (soft).

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## CANTO XLVI.

### SIKANDAR'S LETTER TO KAID,* THE HINDÚ, RÁJAH OF KANNAUJ.

1 "After the name of the Holder of the sun and moon (God),
"Towards whom is no way for reflection,

"The lord of command and of those order-bearing;
"The sender of the revelation of (to) the prophets.

"—By His order, beneath the blue sphere,
"To those of good name may many blessings be!"—

Then he (Sikandar) urged speech, saying:—"O warrior!
"May thy back be strong and throne youthful!

5 "My judgment on that matter was, that I resolved
"I would contend with the mace with the elephant (Kaid):

"Would show a victory to the world (of Hindústán);
"For by my steel the mountain becomes shattered.

"Would set fire to Hindústán;
"Would not leave in that land a neck-extender (chief);

* This is, perhaps, the Taxilus of the Greeks.
† This couplet is uttered by Niẓámí.

"Would cast the noose over the head of the terrible elephant;
"Would bring forth from the blood the red madder-root from the (jar of) indigo:

"Would moisten with blood all its soil;
"Would put dust upon the source of all its water.

10 "Since thou heldest thy face towards amity,
"I turned not the rein from rectitude.

"By thy sweet words, life-cherishing,
"I *was* thy lord; I became thy servant (agreeable to peace).

"In seeking protection, thou levelledst the path to my heart;
"With the magic (of kind words) of the tongue thou fastenedst a knot (on my tongue so that I can utter only kind words).

"Do so, as this covenant, good-displaying,
"May it remain in place (firm) among our descendants!

If thou send those four jewels to me,
I will in this (thy) assembly make a treaty with thee,

15 "That, if seven territories be full of troops,
"A hair of thy land shall not be injured.

"I will make alliance for good or bad with thee;
"Will exercise firmness in respect to these words."

The sent one (Balínás), when he read out the letter to Kaid,
Caused the sender's blessing to reach him.

12 In India, the land of magic, magicians are wont to utter incantations over a piece of thread. See Sale's Ḳurán, chap. cxiv.

13 The covenant refers to the giving of his daughter to Sikander. See canto xlv. couplet 67.

Of tales and fables, heart-enchanting,
He opened to him the door of incantations (flatteries).

From his magic art and sorcery
Kaid became wholly his slave.

—I have heard that there are many Hindú magicians;
I read not that anyone was a magician of (over) a Hindú.—

When for a while in his own place he urged speech,
He presented the present brought.

The heart of Kaid, the Hindú, came from its place (void of fear);
Of the world-seeker (Sikandar), he became an adorer:

Uttered many praises on the monarch,
Saying:—Be not the lofty sky without him!

He cherished the sent one (Balínás) work-knowing;
Asked respite one week, until he executed the task (of delivering the gifts).

When the week passed, and the task was done,
Disengaged from the work,—he prepared (to send the gifts):

Performed homage to the king in order-obeying;
Entrusted the (four) things agreed upon to the messenger:

Besides these four precious ornaments,
Other valuable articles, heart-pleasing,—

Of treasure, and gold, and jewels, and of the ruby, and the pearl,—
Of elephants many a back full of (laden with) treasure,

20 Note that the word kaid signifies—the rája Kaid, and deceit; kaid signifies—bonds.

Of steel of Hindústán many loads ;
Of aloe (-wood) and of amber in ass-loads :

Like moving mountains, forty large elephants,
Beyond whose navel the river Nile passed not.

For the king's throne, three white elephants,
At which (in envy) the enemy's face became black.

To Balínás,—also treasure complete,
Both of musk matured (dried in the bladder of the deer) and of aloe raw (pure) :

In a couch of aloe-wood, the Parí-girl,
To whom the cradle of the sky kept performing homage,—

He despatched with treasures like these ;
The world (the burden-bearers) suffered toils in (delivering) each (to Sikandar).

Balínás—gold and jewellery of this kind,
Which were each better than a territory,

Took to his own world-possessor (Sikandar).
—Behold how he (Sikandar, without trouble) brought to the front (concluded) his world-sovereignty !—

When the king beheld the treasure sent,
Such a desired object, God-given (without toil),

He became so pleased with that treasure,
That the treasury of Rúm passed from his recollection.

He applied the proof to those four things ;
So it was as he (Kaid) said ; than that, also more.

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33 "Parí-dukhtar" signifies :—
(*a*) A girl, Parí-like.
(*b*) The daughter of a Parí.

36 The second line may be :—
When he (Balínás) brought the treasure before (Sikandar),—behold the sovereignty of the world (so great was the treasure) !

When he looked into the water of the cup, world-gleaming,
He beheld the people (of the assembly) satiated with one draught (cupful) of it.

When with the philosopher he came into conversation,
He obtained information (even) of the old work (of the world).

When he expressed breath, the auspicious physician
Took sickness (agitation before examination) from the body; sense (of examination) from the heart.

When the turn came to that hidden treasure (the damsel),
One of Chín appeared from Hindústán.

He considered her more beautiful than that one,
Whose qualities the appraiser makes (considers) heart-pleasing.

He beheld—a rose, fragrant of smell, unseen of dust;
A spring-time, uninjured by the cold wind (of autumn):

A Parí-form, like the adorned rose;
A Parí and an idol sprung from the Hindús:

The mouth small, and the head round, and the eye-brow open;
A face like the red rose on the verdant bough,

In sweetness, more luscious than rose-conserve;
In softness, more tender of bosom than the rose:

The fold of her tress like the noose, whorl within whorl,
—All the Chínís (lovely women) slaves to her (tress-) fold.—

47 In most copies, the first line is:—
The mouth small, and the head about the eye-brow,—open.

50 Was musk perfumed like the deer of Chín ;
She had devoured cloves in Hindústán (and perfumed her mouth).

Not a tress, but a chain of pure musk,
Let fall like a cloud on the sun (the ruddy cheek) !

On account of that fresh musk (the tress) rose-water besprinkled,
The moon (its lover, coming forth) from Virgo clung to the perfume (the tress, more resplendent than Virgo).

With that kind of beauty—her complexion, wheaten (fair);
The mole,—its size a barley-corn, black like musk.

From the wheat (her fair complexion), musk-diffusing, she displayed (black) barley (the black mole);
Not like the barley-sellers, wheat-displaying.

55 A moon of soldier-cheek, of Hind-nature;
From (black) Hindústán, Paradise given to the king. (What a wonder ! )

Not a Hindú ; but in name a soldier of Khatay ;
For heart-ravishing, perfect, like the Hindú (the notorious thief) :

With her Rúmish (ruddy) face and the Hindú ball (the black mole),
The king of the people of Rúm became her slave (adorer).

51 Otherwise :—
(The tress) in its fold was musk-perfumed like the deer (of Chín);
It had devoured cloves (perfumes) in Hindústán.

52 The second line may be :—
The moon (her face coming forth) from Virgo (sweat-drops like ears of corn) suspended spikenard (her perfumed tress).

53 The first line may be :—
(*a*) With that kind of beauty,—(on) her wheaten (fair) complexion.
(*b*) On that kind of wheaten (fair) complexion of hers.

54 She was not like those women whose beauty is borrowed from paint and dress.

One of sweet laughter, straight like the sugar-cane,
Witty, and pleasant, and fresh, and sweet, and joyous:

A painting,—with this beauty and heart-attraction;
With the jewel both (of the purity) of water, and also (of the splendour) of fire.

When the king beheld he came before her;
The bride, so heart-enchanting, came to him.

By the custom of Ishák (Isaac) of happy origin,
By which (religion), wisdom's eye obtained collyrium (luminosity),—

The king fastened on her the bridal ornament;
And, after that, gave way to his desire for her:

For a present to the army-holder of Hindústán (Kaid),
He arranged—a carpet like the flower-garden:

Jewels in ass-loads, and brocade, and chattels;
The tent of panther-coloured silk and the golden throne (chest):

With the crown begemmed with cornelian and ruby;
With fiery Arab horses of steel-hoof:

With cups of emerald; with trays of cornelian;
Each one of them immersed in (encrusted with) jewels:

59 The second line may be:—
(a) With the nature both of water (softness) and of fire (sauciness).
(b) With the jewel both of water (the pearl) and of fire (the ruby, the ruddiness of the body).

60 Otherwise:—
She came before him (the king).

63 The presents were to be presented on the carpet.
In the following couplets "of" may be substituted for "with."

With Chinese slaves, ring (of pearl and gold) in the ear;
With Rúmish damsels, gold-woven stuff wearing,—

More than that which one may bring into conception,
He sent; and Kaid became the accepter of obligation.

The world-king, Sikandar, (son) of Faylikús,
By reason of conjunction with that bride of moon-form,

Rested; for verily she was a lovely idol;
Was all kernel and the purified part of the kernel.

* * * * *
* * * * *

A pearl unpierced; a rose unblossomed,
The Humá (Sikandar) passed over her like a nightingale.

The rose laughed with the bud, and the pearl became pierced,
—Consider the speech, how covertly it was uttered!—

The world-possessor, when he obtained his desire from the world (of Hindústán),
Found ease from empire in that motion of travelling.

He sent one of his learned ones;
Much injunction passed as to his proceeding quickly to Istarakh.

He wrote those words whose purport was
Of the conquest of the land of musky blackness (Hindústán),

Saying:—"In Hindústán my work was such,
"As is the object of the heart of friends.

69 Observe—jahán khusrau signifies—the world-king; khusrau-i-jahán, the king of the world.

70 "Páluda-maghz" signifies—a substance made of white sugar, almonds, pistachio nuts, fir cones, and the cocoa-nut; or being clear-headed.

75 In some copies, kard occurs in place of shud.

" I disengaged myself from malice-seeking towards Kaid;
" When he became friendly I became concordant with the friend (Kaid).

" I desire to go to Kannauj towards Fúr (Fúrán, Porus);
" Be God my friend in this long journey!

" There, I will see what happens to me;
" To me, work may perhaps come according to my desire.

" Thou art our regent (at Persepolis) in every land and clime,
" From the sea of Chín to the confines of Rúm.

" Give news to the world (Irán) of our victory (over Hindústán);
" Give out joyful tidings of us.

" The soldiers, and the citizens, and the youths, and the old men,
" Who are from our country—of them without fail,

" The heart of each one make joyous (with wealth) for our sake;
" Invoke blessing, and give instruction, and exercise justice!"

A letter like this on every matter (contained in the letter to the Viceroy of Persepolis) he wrote;
(And) sent a foot-messenger to every territory:

Also the affair (of journeying) of the precious bride (Kaid's daughter),
He arranged so that she went to the Greek-land:

86 " Kár bar árástan " signifies—sar-i-anjám dádan i-sámán-i-safr.

Gave her the escort of his own trusty ones ("the companions"),
Verily, made injunction (regarding her safety) beyond limit:

Behind (along with) that litter laden with decoration,
He sent some camel-loads of treasure:

Made a place within the earth for the other treasure;
Kept its mark (tilism) with the guide (the treasure-guard):

Wrote a letter to the sage minister,
Whose nature was endowed with knowledge and equity;

Gave him information of all good and bad;
Of the victory of his own well-wishers (his upright nobles).

When with a free heart the king reposed (after subduing Kaid),
He pitched the door of the court towards the people of (King) Fúr (of the city Kannauj):

Renewed the royal usage and custom, in such a way
That he made Hindústán full of renown:

On the world (Hindústán) he pressed his foot with (was firm in) justice and liberality;
By this power he took power from the world;

He drank sweet wine to the memory of Kay Khusrau,
As kings of this time drink in memory of him (Sikandar).

Come, cup-bearer! that water (ruddy) like the arghaván tree,
From which the worn-out old man becomes young,

90 The temperament (ṭabí'at) is produced by the mixing (imtizáj) of four humours (khilṭ); hence, they call the temperament ṭabí'at, and the mixture, sirisht.

Give me, that by it I may practise youthfulness (do as a young man);
(And) may make the yellow rose (the face yellow with age) ruddy in colour.

# CANTO XLVII.

## SIKANDAR'S JOURNEYING FROM THE COUNTRY OF HIND TO CHIN.

1 Happiness again showed her face to us;
The player of the musical instrument (the administrator of the empire) played the instrument (the gift of verse).

The representing of the matter (the tale of Sikandar) reached (to this point) by the assisting (of the king);
The orator (Nizámi) attained hopefulness (as to concluding the Sikandar-Nama).

O narrator! Make keen the brain;
Represent (to the end) this charming history.

The player of the instrument may signify—Firdausí, who has in the Sháh-Náma given in detail an account of the Khákán of Chín; or the kind friend (Khizr, as indicated by the words sa'ádat, happiness, and báz, again) who had previously instructed Nizámí.

The second line will then be:—

(a) The player of the instrument (the kind friend, Khizr) played the instrument (of kindness).

(b) The player of the instrument (the grace of God) played the instrument (of my capacity)

Couplet 2 will then be:—

The representing of the matter (the tale of Sikandar) reached (to this point) by the great friend (Khizr);
To a hopeful one (Nizámí, expectant of his arrival) he (Khizr) speech-uttering arrived.

Either Naṣratu-d-Dín or Khizr utters this couplet.

Possibly Nizámí addresses himself.

The valiant world-possessor (Sikandar), auspicious in contest,
—Give tidings—what did he to King Fúr of Fúrán?

The representer (Nizámí) of the word corresponding to the state of this tale
Displays the picture (the tale) from (behind) the screen in such a way,

That—when the king became free from the work of (subduing) Kaid,
He sometimes expressed an opinion; sometimes meditated on hunting:

Moved the army for the plunder of Fúr;
Put him altogether far from victory over himself (Sikandar).

When the king drew forth the sword from the scabbard,
The head of the enemy came to the snare (of captivity).

He gave all his country and property to plunder;
Gave the crown of his own sword to his head (severed his head).

When the (head of the) enemy was fallen beneath his foot,
His place was given to another.

And for journeying thence he exalted the standard;
For that dust (region) suited not his wind-fleet steeds.

There are three things, which in three rest (dwelling)-places
Are all three of little age and become destroyed:—

In Hindústán, the horse; in Persia, the elephant;
In Chín, the cat,—thus the proof appears.

13 The second line may be:—
Like these (the horse and elephant), the cat in Chín displays proof (of degeneracy).

When the world-possessor saw that that water and soil (Kannauj)
Would bring forth the destruction of the horses, the gallopers,

He went from Hindústán to the Tibat-land (musk-producing);
From Tibat he entered the boundaries of Chín.

When his diadem reached to the height of Tibat,
All his army began to laugh.

He asked, saying :—" For what is this laughter
" In a place (the world) where it is proper to weep for ourselves?"

They declared, saying :—" This soil, saffron-like,
" Makes man laughterful without cause."

At that Paradise-like city the king was amazed,
Saying :—" Involuntarily, how produces it laughter?"

With difficulty, over waterless land and river-bed full of water, that road
He brought, stage by stage, to an end.

Behold the path (of Tibat) dry (void) of the blood of leapers (animals of the chase);
Behold all the plain full of musk (dropped from the musky deer).

When he saw the deer of the plain, musk-possessing,
He ordered that none should hunt the deer (so that the musk should not be lost).

17 From couplet 24 " the place " may mean—a place waterless, desolate, and with a difficult road.

18 Tibat stands for Kashmír, a Paradise-like place, in which saffron, joy-exciting, is abundant. Saffron is not found in Tibat (Thibet).

21 No one had hunted there.

22 Musk is said to be dried blood that of itself falls from the bladder of the deer. When they take out the musk, after hunting the deer, it gives, by reason of its wetness, no agreeable perfume.

In every place where the army used to hold the road-pass,
He used to take up musk in ass-loads.

When he travelled awhile in the plain of Chín,
From the desolate plain he came to cultivation.

Appeared a grazing-place like heaven,
That through joyfulness raised its head to heaven:

In that pasture-place, every day and night,
A pleasant fountain, running.

The air pleasant, and the forests vast;
The trees fruit-producing, and the branches green:

Rain-water flowing on the verdure water-drunk (succulent),
Like mercury on the face of lapis lazuli (green grasses):

The grasses newly sprung, full of rain-drops,
Like pearls studded on the verdant bough:

The foot-print of the deer set up by the fountain,
Like musk sprinkled on the (garment of) belly-skin:

The (black) hoof of the wild ass, place-scratched on the verdure,
Like musky (black) lines on the green brocade:

A country in which was no blackness;
Or if there were, it was only the back of the fish.

27 If "Panj-gam" be read, the first line will be:—

In that pasture-place, at every five paces.

30 Fine garments (soft like water) are made of the belly-skins of certain animals; on these skins they sprinkle musk.

If az be omitted, the first line will be:—

The pool set up by (the imprint of) the foot of the deer.

32 The back of a fish may signify—dark night bespangled with stars

When Sikandar beheld that prosperous land,
He became free from desire for Hindústán.

In the water and pasture of that halting-place,
He ordered them to let loose the beasts of burden.

One week, he obtained a share of joyousness;
(And) reposed with the warriors of the time:

The next week, he sought a suitable day,
On which the omen of the conquest (of Chín) came truly.

He ordered so that they played the drum,
And hastened from that halting-place towards Chín.

When the drum-striker became angry with the drum,
He brought forth a lament from water and dust.

When the mirror of Chín (the sun) appeared,
Sikandar led his army towards Chín.

Sate on Arab steeds of quick intelligence, they (the warriors);
All in khaftáns of rich silk (rough, like the sheep's fleece) steel-clad.

like the glittering scales of a fish; or a dark earth that rises in meadows (either mole or worm-hills) said to be like a cock's comb; or a black flower.

The second line may mean:—

The land was watered with many running streams full of fish.

39 "Áyína,e chíní" here signifies—the sun; but properly—a mirror used by people of contorted face.

40 The first line may be:—

They of quick intelligence sate on Arab steeds.

The air was without pollution (wind-raised), the road without the thorn;
And if there were,—it was the thorn of the honey-possessor (the sting of the bee).

From (eating) the sweet grasses of the mountain and pass,
The fawn considered the milk (of its dam) sugar.

When the king passed by that hunting-place (in Chín),
With the dust of that hunting-ground he became per-perfumed.

Every deer that was born with the mark of love for him (or for the land),—
Its navel, from musk-dragging, had fallen (on the earth).

45 The deer that held its face on the dust (in respect) for him,—
In its eyes, the world expected the antidote.

The world-seeker went like the roaring lion;
The leaper, the hunting lion, beneath him!

41 The second line may mean—there was abundance of the thorn, by eating which the bee makes excellent honey.

43 Otherwise—the dust of that soil became perfumed with the musk carried by the army. See couplet 23.

44 The first couplet may be:—

Every deer (beast of burden, musk-carrying) that was born with the mark (of service) to him (Sikandar),
Its navel, from dragging (the great load of) musk, had fallen (from the belly).

45 The deer (the beast of burden, antidote-bearing) that kept its face in the dust in respect for him,—
In its eyes, the world expected the antidote (of tears, flowing by reason of the great load on its back).

The tears of the deer (or of the ox) are called—tiriyák-i-akbar, the great antidote; and the foam of the mouth of the deer is called—tiriyák-i-asghar, the less antidote.

In the desert of Chín, game-overthrowing,
He made void the land of the wild ass and the deer.

The silk (garment) of the earth beneath the steed's hoof
Became the silk, pictured with ass-eyes from the many eyes of the (slain) asses.

By his forked arrow, side-cleaving,
Many a deer cast the musk from its navel (fell).

The hide of the deer, buttocks to head,
Became like the gold-mine with the gold arrow.

The king's bow—ambush made,
A deer cast down with every arrow—

With the painting of the notch of the willow-arrow
Made void of colour the plain of Chín.

For hunting wild beasts in that hunting-place,
The king passed a day until the night.

When the soldier of the citadel (the sun of the sky, or day) fell from his work (of displaying effulgence),
The bride of the world (the sun) fell into her citadel (of night).

Through desire of him (the sun),—the night, like a Hindú woman (a sorceress),
Went round about every street black barley-grain (sorcery)-casting (in the hope of bringing back the sun).

**49** **It is wrong to read:—**

**Of many a deer the musk-bladder was (cut) from the navel.**

**52** **Through the painting of the notch of the willow-arrow (that has the order of the painter's reed),—the king's bow (the painter) made void the plain of Chín (full of colour like the shell). Because, by excess of painting, the shell loses the colour it had.**

**The first line may be:—**

**With the pricking of the point of the willow-arrow.**

The monarch alighted from his steed,
Verily, his army also all at once :

And exercised judgment as to the place of ease ;
Not a bird moved from its place till the day.

When the lady of Yaghmá (the morning sun), with the anklet of gold (effulgent rays),
Appeared from the pavilion of Khallakh (the eastern sky),

The world, like the Hindú in smoke (darkness)-vomiting (sorcery-evoking),
Became through the splendour (of the morning sun) like Yaghmá and Khallakh.

From the monarch's drum sound issued ;
Tumult fell upon Yaghmá and Khallakh (far though they are).

The king, world-drawer (to himself), sphere-traveller,
Made his abode one month in that soil (of Chín).

They fixed the tether-ropes ; set up the stables ;
Scattered forage in the stables full of fresh grass.

The news went to the Khákán that the plain and the mountain
Were harassed with the hoofs (of the steeds) of those steel-clad.

*Had entered from the Irán land—a torrent,*
*That leaves neither Chín nor the Khákán of Chín :*

58 Yaghmá and Khallakh are two towns in Turkistán, where the women, who are very lovely, live in ease and splendour.
The sun is circular, so is the anklet.

60 The second line may be :—
In plunder and rapine tumult occurred.

A torrent (an army), a hastener, which over mountain and plain
Will surpass the former deluge (of Noah).

Its hail (the sword, the arrow, and the spear) makes the earth (scattered and perforated) like the Pleiades,
And destroys the crocodiles of the river (of Chín).

A black dragon (Sikandar)—that in any land
Came not, like that fierce lion from Rúm.

The people of Ethiopia,—the mark of his command is on their face;
Of the people of Zang,—the black-wearing (in mourning) is through the far-spread cry (of his bravery).

He caused rapine to reach Dárá;
Took the crown from the kings of Hind (Kaid and Fúr).

When he became free from the ravaging of the people of Fúr (of Kannauj),
He bound his loins in haste against the sons of Faghfúr.

66 The hail of that cloud (the army) makes the earth like the Pleiades—either because it gives the earth to the wind and causes it to reach the Pleiades; or because it makes holes in the soil, through which light appears, and thus the earth becomes like the Pleiades.

Otherwise:—

Its hail (the rush of the army) makes the earth (Chín) the Pleiades (or casts it on the hump of Taurus),
And (by drinking up the water) destroys the crocodiles of the river.

67 Otherwise:—

A black dragon (Sikandar's steel-clad army), that in any land,—
A fierce lion like him (Sikandar) from Rúm came not—(which land, they ravaged not).

The second line may be:—

Came not,—a fierce lion like that from Rúm.

"Faghfúr" (faghpúr) is derived from:—

(a) Fagh (fugh), an idol, and fúr (púr), a son. Because the parents, in order to have a son, have offered to idols.

(b) Fugh, a handsome youth, and fúr, a city.

If that deep river (Sikandar) should come from its place,—
In that case, the mountain would have no standing.

The Khákán feared and expressed an opinion of fear;
—For of such an enemy is room for fear.—

To every lord of the marches, he wrote a line with blood (humbly asking aid),
Saying:—"(The enemy) has kneaded dust with blood in our land."

From the King of Khatáy to the King of Khutan
He sent, and arrayed the assembly (of vazírs and the troops of Khatáy and Khutan).

The soldiers of Sinjáb and of Farghána;
Other wise land-possessors;

From Kharkhiz, and from Chách, and from Káshghar,
He summoned many warriors of golden girdle.

When the massing of the army was ready,
The heart and soul of the Khákán became tranquil.

He brought his foot to (mounted) the mountain, the mover (the steed)
He moved, like a steel mountain, from his place.

---

Since the cities of Chín are full of handsome youths, they call the city (and hence the king) Faghfúr. Then Fúr signifies—primarily, the name of a town; secondarily, the name of a king.

For a description of the battle-field of Alexander and Porus, see the Journal of the Asiatic Society of Bengal, 1848, vol. xvii. part ii. p. 619; an article by Sir W. Napier in the "London and Westminster Review," 1838; and "The Geography of Northern India," by Gen. Cunningham, R.E.

73 The second line may be:—
Saying:—In our land dust is mixed with blood.

75 Farghána (Farghána) is in Transoxiana.

Kharkhez, musk-producing, is in Turkistán; its people are very handsome.

"Káshghar" may be written—kázhghar, káchghar.

78 His steel-clad army was in amplitude like the mountain of steel.

Two stages, less or more, near to the king,
He fastened up the picketing-ropes and pitched his camp:

Night and day, used to fear the monarch,
Saying:—"What night-play (stratagem) will he (Sikandar) use with him?"

He secretly went and sought out the spy,
That he (the spy) might truly unfold his (Sikandar's) state.

That man, secretly investigating, gave to him the news,
Saying:—"He is a king possessed of majesty and of splendour:

"Possesses excellence, and munificence, and manliness;
"Is an angel in human form,

"Wise and deliberate, and keen of sense;
"In secret, speaking; in the assembly, silent:

"Expresses breath with weight and gravity;
"Strives not with haste for anyone's blood:

"From him,—loss to tyranny; profit to justice;
"With him,—God satisfied; the people pleased:

"Of a person, he brings not to mind (aught) save goodness;
"At a person's grief, he becomes not joyful.

"I saw—neither anyone who gained superiority over him;
"Nor a manly one who died not from fear of him:

"Perhaps his arrow is from the quiver of Árash,
"That with his arrow-point the hard stone is bescratched.

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83 For firishta, read surosh, called hátif-i-ghaib.
88 See canto xxxi. couplet 79 and xxiv.

90 "When he seizes the sword he is like lightning (the consumer);
"When he takes wine in the palm (of the hand) he becomes treasure-giver.

"When he brings the ready money of speech into proof,
"He brings all the brain (essence) of philosophy into use:

"He hears (regards) no speech which is not true;
"Takes not languidly that accepted (approved) by him.

"In every place the splendour-exciter of work,
"Save in the bed-chamber and save in the hunting-field (which are left undecorated).

"In hunting he has no delay;
"He becomes patient (he deliberates) when the time of battle arrives.

95 "By his knowledge and justice,—the world secure:
"He, king after king, generation after generation.

"In the plain (of battle) he is the chief of monarchs;
"(Even) in intoxication he is better than the sages.

"When a strange fancy comes to him he laughs;
"When he makes a joke his fragrant perfume issues.

"Great is his patience, and little his speech;
"Straight in the time of straightness, like the cypress.

"Punishes when he is revenge-taking;
"Pardons at the time when he gains a victory.

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92 What he accepts he turns not from.

93 Sikandar spent little in decorating his bed-chamber or in stocking his hunting-ground.

94 Sikandar deliberated because, in haste to battle, the guiltless enemy may be slain with the guilty enemy.

97 The first line may be :—

When he laughs his form appears strange.

100 " In speech his lip expresses the wave of the deluge (is terrible) ;
" Expresses every opinion with philosophers.

" He does deeds with the deliberation of old men;
" Takes young men to battles :

" Takes refuge with God, in season and out of season;
" —The protection of God falls not to the bad man.—

" When he draws the noble cypress (his body) into the saddle,
" On a steed that, as regards the wind, casts the elephant (subdues the wind),

" God forbid that his steed should display restiveness!
" Though it be the lion, he would make it bloody of hide (with punishment).

105 " He circles (his steed) in rear and front (of the warriors) like the snake ;
" Strikes fire left and right, like the (uplifted) spark.

" Kings who had the diadem-mark
" Possessed the world through army-leaders.

" Save him, there is no sword-striker in his army ;
" O excellent army-arrayer and army-shatterer!

Not of every blood-devourer (tyrant)—thinks he ;
But of the weak and helpless :

" Casts widely the carpet of his court (gives access to all; repels not the petitioner);
" Laughs within limit when he finds joy.

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108 When the píl (the castle) comes against the asp (the knight), the latter is restrained from motion See canto xxx. couplet 23.

Otherwise—On a steed that overpowers the wind.
On a steed that casts the elephant of the wind.

"Pil afgandan" signifies—to overpower.

110 " Looks—for honour to himself—at none;
" But if he glance, he favours him much.

" His treasury is for the giving of jewels;
" His stable is for the giving of steeds.

" If a person give gold to those asking;
" He gives city and territory in lieu of gold.

" The purpose which his heart brings into reckoning,
" Time in a little while grants him."

When the Khákán obtained news of that wisdom,
He trembled at that divine grandeur.

115 His heart became soft towards peace with the Khusrau;
His desire of beholding him became ardent.

He closed the road against the thought of battle;
He sought a pretext for peace with the king.

To the world-king they took up the tale,
Saying :—" The soldiers of Chín have raised the standard (of war)."

The monarch expressed a proverb, saying :—" The raw game
" That comes on its own feet to the snare,—best.

" If he display opposition with me,—
" He displays not manliness but simpleness :

120 " Make the path easy for me and you;
" (And) make the long road (hence to Chín) short for us.

" I will bring a contraction upon his straitened (grief-stricken) eye-brow, in such a way,
" That over him the hard stone in Chín will weep."

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119 The second line may be:—
He displays not manliness but recklessness.

In the early dawn, when from the azure sphere
The sun caused blessing to reach the king (the sphere-traveller),

He summoned the secretary of Mercury nature (lofty in the art of writing),
Who knows how to scatter Venus (magic words) on Jupiter (white paper):

He desired a document adorned,
More resplendent than the undiminished moon;

125 In the framing (of the letter) speech prepared in two halves;
One half of hope and the other of fear.

The secretary, the penman, took up the pen;
He first entered upon words of praise.

122 "Sapída damán" belongs to the class—ṣahar-gáhán; ṣubḥ-gáhán; nau-bahárán; bám-dádán

123 "Dánad" should probably be—tanad, contracted from tawánad.

## CANTO XLVIII.

### SIKANDAR'S LETTER TO THE KHÁKÁN OF CHIN.

1 He made mention of the world Creator,
Without recollection of whom let not the people be!

A God,—from whom hopefulness is (mine);
From whom happiness is in the heart of man:

In helplessness, the remedy of our work;
In water and in fire, our Preserver:

When He brings pardon, He shows the path to the treasure;
When He brings mercy, He relieves from sorrow:

Of the world was no preparer of its chattels;
By His command this decoration was painted:

An approved person who is at His command,
On him praise, for he is the praise-utterer (of God)!

When the reed finished the beginning of the letter (the praise of God),
It cast speech (writing) on the tongue of (that uttered by) the king,

Saying:—" From the bold-hearted Sikandar, this letter
" To the Khákán—may he be the adorer of Sikandar!

" By the order of the Possessor of the azure sphere (God),
" May blessing be from us on the life of the Khákán!

" May that Khusrau, crown-bestowing, know so much.
" How we urged the steed into this land:

" Not for battle came we from the Persian land;
" As the guest of the Khákán of Chín we came.

" With that (desire of) heart that, in the way of obedience,
" He (the Khákán) may show attention to the guest (Sikandar).

" If the lofty sun in your city
" Hastens from the east towards the west,

" Behold! that sun am I that—by the road,
" Led the army from west to east.

" I seized with the sword black (the west, Ethiopia) to white (the east, Irán);
" Gave ungrudgingly to those asking (for empire):

" Resolved to go to Chín from the confines of Abyssinia;
" Hastened to the east land from the west:

11 " Ba mihmán." See canto liii. couplet 2; liv. 18, 13, 24; lxxii. 27.

"From the low (the west, or setting)-place of the lofty sun
"Caused the noose (of capture) to reach to its place of splendour (the east, or rising-place):

"Planted the musk-willow (black of wood, sweet of smell) in Hindústán;
"Will plant the white lily of the valley in Chín.

"If thou fear my cutting sword,
"Turn not thy head from my order.

20 "But if thou turn thy judgment and sense from my command,
"The revolving sphere will cause thy ear to turn (chastise thee).

"Bring me not to that point where this fierce lion (Sikandar)
"Comes boldly for the hunting of wild asses (the men of Chín).

"Turn the lion's foot from this garden (of Chín);
"Remind not the elephant of Hindústán (lest thy destruction be great).

"They bring down calamity upon their own head,
"Who before those intoxicated (Sikandar and his army) employ the song (of war).

"Behold, in the battle-day, from my sword,
"What a river of blood went to the desert of Zang:

25 "How I quenched the arrogance of Dárá;
"What I did in respect to the ignoble Fúr!

22 In a foreign country, when the elephant remembers his own country (India), he becomes distraught, and lays in ruin men and houses.

23 The intoxicated ones rise and make the singer's head void of brain.

26 Fúr was probably Porus, as in Pahlaví *f* and *p* are the same.
Plutarch says:—
"Porus was four cubits and a palm high; and though the elephant he

" By the power of fortune, other kings—
" How I brought down headlong from crown and throne.

" If Firídún should now come to me,—
" To me he would even so become captive.

" In every land and clime which I assaulted,—
" I made the land void of the stranger.

" That one who for me displayed well-wishing,
" From me no ill-wishing was his.

" When I give anyone my protection,
" As to that covenant I become not covenant-breaker.

" When my tongue (the heart) becomes the guide to the covenant,
" From beyond the agreement and compact, I take not my head.

" In Yaghmá and Chín I bring not distress on that account,
" That I may acquire the women of Yaghmá and of Chín.

" Mine, indeed, are many pearls of the river (lovely women),
" Slaves of Chín and of Yaghmá.

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rode was one of the largest, his stature and bulk were such that he appeared but proportionably mounted. This elephant, during the whole battle, gave extraordinary proofs of his sagacity and care of the king's person. As long as that prince was able to fight, he defended him with great courage and repulsed all assailants; and when he perceived him ready to sink under the multitude of darts and the wounds with which he was covered, to prevent his falling off he kneeled down in the softest manner, and with his trunk gently drew every dart out of his body.

When Porus was taken prisoner, Sikandar asked him how he desired to be treated. He answered. "Like a king." "And have you nothing else to request?" replied Sikandar. "No," said he; "everything is comprehended in the word king!"

According to Persian authors, Fúr (Porus) was slain; according to Greek authors he was taken captive and re-instated.

"To descend from the sky to the earth
"Is much better than (to go) from Irán to Chín (for the path is long and difficult).

"Instead of sending food and treasure,
"Why becamest thou fury-essayer with lions?

"O soldier of Chín! What hast thou in thy brain,
"That thou openest the lamp (thyself) to the cold boisterous wind (Sikandar's army)?

"For what is—thy alighting at (my) roadside;
"Thy arraying the army like Sikandar's wall?

"If thou prepared the design of contest with us,
"Thou castedst fire upon a thorn.

"If thou came out for the sake of meeting me,
"If thou came apology-maker,—where is thy apology?

"Give information, that I may know thy reckoning,
"Whether in the snake-basket (thy brain) is the snake (of war) or the jewel of the snake's head (peace).

38 The second line may be:—

Thou art the thorn; thou art cast on the fire.

In this case, andákhtí is intransitive.

39 "Pesh ikbál" signifies—peshwá, peshbáz, istikbál, istikbál kunanda.

The full sentence is:—

Pesh ikbal-i-man ba istikbál ámadí.

See canto l. couplet 30.

40 Snake-stones, said to be capable of overpowering poison, are of three kinds:—

The first is a phosphate of lime, with carbonate of lime and traces of carbon, like a calcined bone. It is small, round or oval, nearly white at the circumference, black or brown at the centre, polished, easily cut with a knife, used as a neck-ornament, emits an earthy smell when breathed on, and adheres to a moist surface.

The second is a carbonate of lime coloured with vegetable matter. It is small, oval, smooth, and shining, black externally, grey internally, and has no earthy smell nor adherent power.

The third is a bezoar (Persian, pá zuhr, pád-zahr, bád-zuhr, the

" The army have, through my waiting, come into agitation
(for war with thee);
" Have, through my shortcoming (delay) come to shouting
(for the plunder of thy land).

repeller of poison). It is cylindrical, slightly curved, shining, hard, brittle, dark green, emits the odour of musk, has no adherent power.

In 1662 some specimens were brought from India by three Franciscan friars, and lodged in the museum of the Grand Duke of Tuscany. Some were sent at the same time to Sir Robert Moray by Philiberti Vernati.

In the " Philosophical Transactions," 1665, Thevenot says :—

In East India and in China is found in the head of a hairy serpent a stone that heals the bitings of the same serpent, that else would kill in twenty-four hours. The stone is round, white in the centre, blue or greenish about the edges. Being applied to the wound, it adheres until it has sucked the poison. Washing it in milk restores it to its natural condition.

Solimis, in his chapter on Ethiopia, Philostratus, Pliny—all speak of it.

The gem is evidently the *carbuncle*, and probably the *snake-stone* of modern travellers.

In Sanscrit (in the Characa Susruta) it is often mentioned as Serpamaní (the snake-gem) and garamani (poison-stone).

The author of the " I<u>kh</u>tiyár Badá,í" calls the stone—bád-zuhr, and says :—It is found in the head of the asai (viper); the author of the " Tuhfatu-l-Muminín" calls it—hájaru-l-hayyat, or már-muhra; the Arabs call it—hajaru-s-samm.

Ibn Talmíz, or Haybátu-'lláh (a Christian physician at the court of 'Abasside <u>Kh</u>alífa Muttaki, in the tenth century), and the author of the medical work, " Al Mug<u>h</u>ní" (the Satisfier), say that Aristotle spoke of the bezoar stone being brought from India and China.

According to our medical writers, the bezoar was introduced to the knowledge of Europe by Arabic writers.

Oriental writers speak of two kinds of bezoar :—

(*a*) The mineral procured (according to Talmíz) from India and China; (according to Abú Hinduya) from the mountain Zaravand, in Kirmán.

(*b*) The organs found (according to the Tuhfatu-l-Muminín) in the stomach of animals of the goat kind; it is called—hajaru-t-tís.

See the <u>Kh</u>wassu-l-Ihjár and the I<u>kh</u>tiyárát-i-badá,í.

Fontána (quoting Redí and Valisnieri, the Italian naturalists) says that the snake-stone has no efficacy in curing the bite of vipers.

Snake-stones have been considered to be specimens of Serpentine, the origin of which term has not been satisfactorily determined.—" Asiatic Researches, vol. xiii. p. 317; xiv. 182; xvi. 382.

In the life of Apollonius Tyanœus (Persian, Balínás), B.C. 3—A.D. 98,

" My lions (warriors) have beheld the deer (the sluggish army) of Chín;
" Fat deer like these, seldom have they seen.

are some marvellous stories of huge Indian serpents, which the Indians destroy as follows:—

They spread a silken robe, inwoven with golden letters, before the entrance of the serpent's cave, and those letters, being magical, bring on sleep, so that the eyes of the serpent (although exceedingly hard, sounding like brass when it moves) are overcome Then with powerful incantations they so allure it as to be able to cast over it the magical robe, which induces sound sleep.

Rushing on it, the Indians cut off its head with an iron axe, and take out certain stones found therein; for the heads of the mountain-serpents are said to contain small stones, very beautiful, and endowed with a peculiar lustre and wonderful virtues. Such a stone was in the ring that Gyges is said to have possessed that conferred invisibility.

Bábú Ráj Chandra Sandal, of Banáras, says:—

In Bengal it is a belief that the cobra bears a diamond, learned men imagining that, as it lives a long life, time matures its carbon to a diamond.

In his Manual of Kurg, p. 166, the Rev. G. Richter says:—

The cobra lives a thousand years. After passing the meridian of its life, its body shrinks and brightens till it gleams like silver and measures three feet at the age of six hundred years; still later, it shines like gold and is only a foot in length; at last it shrinks to the size of a finger; the same day it flies in the air, dies, and sinks to the ground, where it disappears.

The spot is called náka, and is marked by a stone enclosure. Should anyone unawares set foot on it, he will be attacked by an incurable disease and rot away by degrees.

When the stone is taken from the reptile's head, he is no longer venomous. The stone is dark of colour, shining, the shape of a horse-bean, sometimes pale and semi-transparent, made of sandarach, or false amber. Though adhering for a time to bites, it has no curative properties.

The American Indian tribes believe that in the mountains is a secret valley, inhabited by the chiefs of the rattlesnake tribe, which grow to the size of large trees and bear on their foreheads brilliant gems. They are called—" the kind old kings," " the bright old inhabitants,"—as the cobra is—" the good snake."

In Peru is an animal called the carbunculo, that appears only at night. When pursued, a valve opens in its forehead and a brilliant object (a gem?) becomes visible, dispelling the darkness, and dazzling pursuers.

In Cyprus and the adjacent isles and coasts false precious stones, said

My lions have severed the chain;
My bold ones are resolute as to blood.

" The arrow-feather and the sharp spear-point (of my army)
" Rend the quiver in pieces through clamour (for flight).

45 " The eye of the spear-point is (expectant) on the path of this enemy;
" If there,—(with thee be) one 'man,' our mace is a hundred 'mans.'

" When my soldier-slaves take aim
" With a single arrow, defeat comes to an army.

" If he were the Khusrau Shist Mírán,
" Even he would be the butt of these aim-takers.

" When my smoke (the army) passed over a tribe (a kingdom),
" If it were (adorned as) the painting of Chín, it became the desert-smoke (dispersed).

" When I abandon friendship and peace,
" Me,—God forbid I should through fear drink a drop of water (delay).

to have been taken out of the head of the kouphí, are fabricated by Jews; they are worn as amulets to protect the wearers from the bite of venomous animals.

Shakespeare ("As You Like It," Act II., Scene I.) says:—

(The toad) ugly and venomous,
Wears yet a precious jewel in his head.

The "Indian Antiquary," February, 1875.

47 "Ham-amáj" signifies—ham-nishín.

Hence the couplet may be:—

If he were the Khusrau of sixty amírs,
He would even be the fellow-sitter with these aim-takers (slaves of mine).

Shist Mírán was a famous warrior under Afrásiyáb, the King of Túrán.

49 With a slight alteration, the second line will be:—

If I drink water (delay) on account of anyone,—be not water (honour) mine!

" My spear devours the dragon, just as
" The deluge of fire consumes grass.

" If in conflict with me be the deep ocean,—
" From the ocean, I will with the sword bring forth the dust (of destruction).

" When my arrow makes passage through the brave (the warriors),
" Of the flanks of lions it makes the butt.

" And if the mountain be (in conflict with me) I will cause it to move;
" I will clothe (conceal) it with the rust of iron (the darkness of my war-weapons).

" I shatter the elephant in wrestling;
" Am the king of elephant-body (robust); nay—the elephant-overthrower!

" To devour the buttocks of the wild ass or the haunch of the deer (such are the men of Chín),
" Has no weight with the rending lion (Sikandar).

" When the royal white falcon and the sea-hawk set to work,
" They give the prey of birds to the fishes.

" Ye are the fishes, footless, handless;
" In my mouth (is) the dragon like the crocodile.

63 The second line may be:—

(Its) iron (hardness) I will clothe with rust (the devourer of iron).

If faroshánam be read for bi poshánam:—

I will put it away (destroy it) with the rust of iron.

66 As the leavings of falcons, after much preying on birds, fall into the river,—so will your corpses, O men of Chín!

Otherwise—From fear of me ye will flee from the plain and be drowned in the river, as fall birds from fear of the falcon.

67 The second line may be:—

My dragon (body)—as regards the mouth (is) the crocodile (ready to devour you).

" Even so the dogs that gnaw the bone
" (Easily) devour bread with teeth like the sword.

" Since thou art malice-bearing, I will display revenge-taking;
" Be friendly;—I will display friendliness.

" In every place where my power presses its foot (is firm),
" Victory is mine and superiority.

" If to thee,—the jewel (peace) be needful; or if the crocodile (war),
" From my sea both may come to thy grasp.

" Perhaps thou beheldest not my uplifted sword,—
" On it, a crocodile and a (jewel-) lustre diffused?

" I am that treasure and that crocodile-form;
" For in my cup is the poison (of the crocodile of war) and the antidote (of the treasure of peace).

" Near (with) thee,—that treasure (peace) and that dragon (war);
" Give me tidings—which thing fetches the price (or is bought by thee).

" If thou come, I will bring thy body within silk (the dress of honour);
" But if not, I will bring thy head within bonds.

" I have displayed to thee savageness and gentleness;
" With these two I have tried thee.

" If thou (by journeying) make thy foot dusty at my door,
" I will pass like the sun (splendour-giving) over the soil of Chín.

" But if not, I will by way of revenge cast
" All the dust of Chín into the sea of Chín.

"When thou readest this letter thou shouldst not make delay;
"Show me the sign of peace or of war.

"Thou shouldst not exercise carelessness; for the fierce river
"Is in tumult, like the cloud, torrent-shedding."

A man, tongue-knowing, man-understanding,
Who possessed fear of none,—he summoned;

And sent, so that he took the precious letter;
And gave it with Sikandar's seal to the Khákán.

When the Khákán read the king's order,
He wished to fall from the summit of his place.

Fear came into his heart through that awe;
For he was intelligent of temperament and the recognizer of the intelligent.

A fancy of two forms closed the path against him (the Khákán),
Namely:—Shall I strike at the king (in battle); or shall I go to the king?

—The having two forms (of thought) brings torment to thought;
Brings the head of the remedier to the sleep (of grief).—

Come, cup-bearer! that wine (of senselessness) like rose-water
Sprinkle on me, that I may come from the sleep (of carelessness of God).

---

75 The first line may be:—
A fancy of two forms; to it he (the Khákán) closed the path.

# CANTO XLIX.

## The Reflecting of the Khâkán of Chín upon Sikandar's Letter.

1 O guard (door keeper)! Advance the nostrils (close the door; admit no callers);
Go thou also (hence); reflect on thyself.

Separate me from the vexation of the heart (the talk of callers);
Leave me for reflection on myself.

I have no desire for conversation with any;
Conversation with myself is enough for me:

If a purchaser (a seeker of verse) come from the far road,
That he may become fellow-sitter with the mine of jewels (Nizámí);

5 May behold the treasure (the verse) of Nizámí;
May make joyousness in the feast of speech,

Say:—"The master of the house (Nizámí) is not at home;
"And if he be, he is not in need of the stranger."

O happy-footed guard! I uttered a mistake,
For enmity to travellers is strange.

Shut not our door in anyone's face;
For the shutting of the door is improper.

---

1 "Munákhir dar pesh kardan" signifies—the bringing together the door of two folds.

The nostrils (munákhir) are likened to the two folds of a door; because the additional piece of wood (or the fixing of one plank on another), they call the *nose* of the door. Thus, both planks are nostrils.

In carpentry we often speak of a "nosing."

Since speech has called us the river (of eloquence),
It is proper to open our door (continuously) like the river.

Open the house-door and sprinkle water;
In a great waste, pitch a great tent (for hospitality) like the moon (light-giving).

Permit—that the searchers come,
(And) look at the king of speakers (Nizámí).

For to-morrow, when I bring my face within the veil (of the shroud),
I shall hasten from (my native city) Ganja (this world) to (the forest country of) Gílán (the next world).

Many a one who comes my purchaser
Finds no path towards the seeing of me,

Save the (word-) painting, from the reed of a painter (Nizámí),
(Which) he views written in every book (of mine).

Behold! speech, how far from it I have fallen:
Where was the steed (of speech)? where have I urged?

The representer of adorned treasure (the tale of the Khákán)
Gave of this wealth (history) a jewel (of speech) like this,

Saying:—When the heir (the Khákán of Chín) of the country of Afrásíyáb (Túrán)
Raised his head like the sun from Chín,

He learned that, to that land and clime (of Chín), there came
A dragon, a snorter like that from Rúm.

---

9 No one has seen closed the door of a river from which the creatures of God obtain bounty. Even so, our grace should flow.

Verily, he had read the letter of the king,
(And) had despaired at that work (of coming) of the Khusrau :

With unsullied thought and true judgment,
He sought out the end of the thread of his own work.

His judgment considered it first proper so far,
That he should write a reply to the king's mandate.

He ordered—that paper, and the reed, and requisites,
The Chíní scribe should bring before him :

Should write an answer suitable to the king ;
Should observe in it the basis of speech.

From the belly of the pen the hand of the skilful scribe
Cast black musk (letters) on the silk (paper) ;

Cherished words, heart-alluring,
By which patience remains not in the brain of man (the striver) :

An address (in humility) which should give hopefulness ;
A reproach which should give help towards peace :

Fascination (words heart-entangling) which should close the path to war ;
Allurement which should give softness to stone (the tumult of war) :

Tongue-subtleties like sharp arrows ;
One door towards humility, the other towards reproach.

The decoration of the beginning of the letter was—from the first,
In that name (of God) by which names became true.

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24 The *Musk-bladder* (náfa) is taken from the *belly* (náf) of the deer and wrapped in *silk* (ḥarír).

# CANTO L.

## THE LETTER OF THE KHÁKÁN OF CHÍN TO SIKANDAR.

1 The Lord, friendless (without partner), yet Friend of all!
Of Himself alive, and alive-keeper of all!

The world-creator, God, the work-performer;
The powerful executor, yet the powerless-cherisher!

The drawer forth of the standard (of loftiness) of the resplendent ones of the sky (the stars);
The drawer of the pen (effacer) of the demon of dark face (the night):

The motion-giver to the compass, motion-possessing (the sky);
The rest-giver to the point place-occupying (the earth):

5 The conspicuous-maker of whatever becomes conspicuous;
The arriver of whatever will arrive (every existing thing).

Of the speaker, or the silent, or the intelligent, or the distraught,—
To none, is power as to His secrets.

From none, aught save adoration comes;
Absolute lordship is His only.

After praise of the world-creator,
By whom the sky and earth became conspicuous,

He urged speech in excuse to the monarch,
Saying:—" May praise be to thee from the Omnipotent!

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4 "Já-gír" signifies—já-gíranda, place-seizer, &c.

10 " From every king who appears to the world,
" Creation (the world) gave to thy hand the key.

" Thou hast made thy dwelling from sea (in the west) to sea (in the east);
" Over Írán and Túrán, power is thine.

" When thou becamest disengaged from (conquering) the compass of the west,
" Thou castedst the standard (of victory) on the line of the east.

" Thou seizedst the whole world, high and low;
" Yet thy heart became not sated of foreign (land).

" Draw back the rein, for the dragon (of death) is on the path;
" The tale (of wars with kings) is long, and the night (of life) is short.

15 " Thou art Sikandar, the King of Irán and of Rúm;
" I am the work-orderer in this land and clime.

" Many ear-pierced (beringed) ones (slaves) like me are thine;
" Strive not with severity for the bloodshed of one like me.

" I and thou are of dust, and the dust of the earth;
" Verily, best that man be dusty (humble).

" Only as far as the dust (of the grave) is every sovereignty;
" In the dust (of the grave), none is better than another.

" When they cast the drop into the river,
" From it, they recognize not again the drop.

20 " In the mint of this stone-place, thy presence,
" Consider a great bounty for my country.

" With every favour,—the man, God-recognizing,
" Increases his thanks to God.

" When God increased grace to me (by thy coming),
" How is it improper to perform thanks to God?

" As long as I live I will make the resolution of thanks to God,
" For better than this the wise man has nothing.

" From some lords of mystery (understanding the secret of thy conquests) I have heard
" That, wherever thou bringest the army,

" Thou sendest some persons of the people of Rúm
" To the merchants of that land and clime (that thou hast resolved to take),

" For that reason that they may purchase whatever food they may find;
" The food which appears—hot or cold (all kinds),

" They burn and pour at once into the well;
" They preserve no reverence for wealth.

" When the store of that city becomes empty,
" Thou, like the dragon, placest thy head there.

" Thou takest that soil through its poverty,—
" Like fire which subdues wax.

" I have come to meet thee, for that reason
" That I may turn this indigence (the emptying of the stores) from my own city.

" Although by practising deceit and sorcery
" It is impossible to make Chín void of food,

30 "Pesh baz ámadan." See canto xlviii. couplet 39.

" Yet concord,—better than conflict and contest ;
" For this (conflict) brings the stain of sorrow ; that (concord), water and colour.

" Make not ruined the bark of the people of Chín ;
" For thy bark (of life) will also fall (founder) in the water.

" Be not strong of heart (fearless of retribution) though thy hand be strong,
" For God's decree is higher than sovereignty.

" It is not the part of a wise man that, through impetuous judgment,
" He should make contest with the Lord of power.

" (Perfect) like wisdom, thou art of the world the one come to work (matured),
" By thy order,—every work, good or bad.

" Who is of use to none,—that one,
" Of him the reckoner (of the renowned ones) takes no account.

" By principle (justice and liberality), world-sovereignty is thine,
" For command and divine pomp are thine.

" Of everything, the foundation (principle) should be correct ;
" For injury is in defective foundations (principles).

" To make—gold from silver, cornelian from crystal,
" Is to cause fruit to ripen by force (in a hot house).

38 Otherwise :—
Make not ruined the wealth of the people of Chín ;
For thy wealth will also fall into the water (of the torrent of vicissitudes of life).

" In the house he ripens the (unripe) market-apple;
" But it is pleasant to the teeth of none.

Thee, God created for the sake of justice;
Tyranny appears not from the just king.

" Assist not oppressors (thy army that has overrun the world);
" For they will one day ask thee of this administration.

When one of good judgment makes his judgment bad,
He practises destruction against his own prosperity.

" When the world sometimes revolves out of its (proper) motion, (which is)—
" Hot in the hot season, cold in the cold season,—

" Seek not safety (health) in that season of heat and cold,
" In which it (the world) turns its face away from its own custom (cold in the summer, hot in the winter).

" Thus, best that every season of the seasons of the year
" Should, by its own intrinsic qualities, display its nature.

" The spring should show its nature from that spring-produced;
" The summer should produce the decree of summer.

" Whatever is not by deliberation of work,—
" Against it, the revolution of Time turns (and destroys).

" Sikandar is renowned for justice;
" And if not,—each one of us is Sikandar.

" Think not that conflict comes not from me;
" I bring forth the dust (of destruction) of the mountaii at the time of rising up (to battle).

47 The summer here means—the month Tír (June), when the sun is in Cancer, and the first month of the autumn (kharíf)-harvest.

"When they place the throne of ivory on the backs of elephants,
"They bring me tribute from Hindústán.

I bring beneath me (as a steed) the raging lion;
I pitch (in confusion) the vault of the lofty sky on Leo.

"But with (notwithstanding) my sovereignty and renown,
"I am not bent on seeking contest with thee.

55 "If thou made this inroad on that account,
"That I might, like slaves, use supplication before thee,

"I will place my head (in obeisance) on the ground at thy court;
"Not (only) I,—all the potentates of Chín.

"For every wish which thou mayst bring into conception (regarding me),
"I accept thanks (am grateful) in accepting thy order,

"In this matter (of accepting thy order) is no reproach;
"As to guest-worshipping, mine is no help."

An answer, good and heart-cherishing as this,
They entrusted to the messenger, so that he went back.

60 When the kiug of lion-force read through the letter,
He became more patient as to hunting the wild ass (the Khákán).

From the assault of the king, the army-holder of Chín
Was not safe,—from morning till evening-time.

58 "Khar pushta" signifies—pushta,e kalán; falak-i-nuhum.
The couplet may be:—
I bring low the raging lion;
I dash (in confusion) the vault of the sky on the lion (the earth).
The second line may be:—
(*a*) I dash (in confusion) the ninth heaven on the seventh heaven.
(*b*) I pitch my litter on Leo.
(*c*) I place the saddle on the back of the lion (my steed).

On a day of days, when the sun
Was exceedingly resplendent over dust and water,

The army-holder of Chín, from the height of sense and judgment,
Made a project with a guide.

One world-experienced was his minister,
From his judgment the resplendent world full of splendour.

The calculation (the idea) which the Khákán used to cast up (in his mind),
He (the Khákán) used to make his own work at his (the minister's) order.

In that matter (of grief at Sikandar's coming) he sought an opinion from that one work-understanding,
Who possessed correct judgment in affairs,

Saying:—"Of this matter how hast thou the design?
"How may I give a turn to the torment (of grief) of the sphere?

"What pawn of love or of hate shall I array,
"For this frown (of grief) that has come upon the eye-brow (the country) of Chín?

If I prepare for war,—the enemy is strong;
On his head is the crown of Kay Khusrau.

"And if I display courtesy in (the state of) his waging war,
"I make my weakness evident to the people.

67 If dáram be read for dárí in the first line, and gosh-pech for pech pech in the second, the couplet will be:—

How may I arrange this sovereignty?
How may I give chastisement to (and put far this grief all-embracing as) the sphere?

" The purpose of this monarch,—I know not
" What it is—for crossing this territory."

The auspicious vazír to the Khákán of Chín spoke,
Saying :—" Of advice no help is mine :

" I reflect on the animosity of thy judgment,
" Lest thy animosity should become thy ruler.

" Pride is thine as to treasure and army ;
" Thy becoming weak (being defeated) is far from work (a thing possible to be) :

75 " Has come,—a world-possessor strong like this ;
" Against him, close not the door of friendship :

" In every place to which he came,—he took the country ;
" At this business it is improper to be astonished.

" This (world-seizing), what thoughtest thou—that it is mere playing at work ?
" Verily, this is the quintessence of working at work.

" Of this sort (world-seizing), is divine work ;
" Hostility (with Sikandar) is striving with God (who aids Sikandar).

" It is possible—neither to strike the sword on the sun,
" Nor to make ruined the mountain Alburz.

80 " Meet Sikandar ; if not, the lofty sky
" Will bring injury to those injuring power (God-given) :

77 Otherwise :—
This (speech of mine), what thoughtest thou,—that it is mere pastime ?
Verily, this is the subtlety (of counsel) for thy action.

80 The second line may be :—
Will bring injury to those inclining to power (God-given ; and wishing that they too may possess this power).

" It is possible—neither to overthrow good fortune,
" Nor to exercise enmity with the prosperous (whom the sky assists).

" O one of good fortune! wrestle not with the prosperous one,
" For it is hard to overthrow the prosperous.

" When the prosperous one binds his girdle (for war with thee),—bring thy shoes (and go in his service);
" It is improper to strike a blow upon the awl.

" Be content with him for a month, more or less;
" For here the stranger remains not long.

" Strike not at first the stone on the glass-ware (abandon not peace);
" For when it breaks,—tardily it becomes sound.

" A (picture of the) rose that thou paintest on the house-pillar,—
" The picture of the rose falls away (by lapse of time); but the mark remains in its place.

" Of wounds, soundness is by (the granulation of) the blood;
" But the wound-place brings not forth a hair.

" In that, strive that that black dragon
" May in peace obtain the path to this soil.

" The curse (of God) reached Chín on that day,
" When this dragon arrived at the door of Chín.

" Think not that from the azure vault
" A garment comes without blueness (mourning) to man.

83 The first line may be:—
When the prosperous one binds his girdle (for war with thee), bring (humbly) his shoes.

"The music of the world is discordant (to the temperament);
"The defect is in the silk (the cord of the harp), not in the harper.

"If thou wilt display harmony in this note (the world),
"Best,—that thou show friendship to (bring forth) the concordant note."

When in this matter the prince of Chín
Saw no help in the struggle (of warfare) from the sky,

Of those remedies—of which choice was his,—
The observance of homage (to Sikandar) came to his estimation.

On that he was resolved, that he would bring his head to the road (proceed),
Would go, according to the custom of ambassadors, to the king:

Would behold the king's administration;
Verily, the chiefs of the court.

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91 Every distress is from Time, not from 'Umar and Zayd.

The second line may be:—

(*a*) The defect is in the harp silk string. { evil men / men of the world }, not in the harper { God / the world }

(*b*) The defect is in the harp silk string (of the sky),—no; in the harper (man).

92 If in the world thou desire to pass life in safety,—bring forth the concordant note and express not the discordant.

Produce well-doing; be far from ill-doing.

# CANTO LI.

## THE COMING OF THE KHÁKÁN OF CHÍN, IN PERSON, IN EMBASSAGE TO SIKANDAR.

1 In the morning-time, when the bark-drawer (the angel-guardian) of the sun
Cast up the bark (the sun) on the water (the crystalline sky) from the shore (the crepuscule of the east),

The army-holder of Chín, the monarch of Khutan,
Prepared on his own person the garb of a legatee,

And hastened to the camp of the world-king
In such a way that no one discovered this secret (of his disguise).

When he came to the monarch's court,
The king obtained intelligence of that coming,

5 To the effect that the Khákán had sent an expert messenger,
In appearance auspicious, in speech correct.

The Khusrau ordered that they should give him access;
Should give him rank in the place (degree) of ambassadors.

The message-bringer, head-exalting, entered;
Offered, obeisance-making, prayer for the king.

The king ordered that in place of standing he should sit;
Should utter the ordered words.

1 "Zauraḳ-kash" may signify—the sky of skies, the revolution of which in one day and night is completed.
"Sáḥil" may signify—the marge of the sky.

At the king's order, that eloquent man
Sate down, and made adoration of him who caused him to sit.

10 Some time passed (in perturbation) and he closed not his eyes;
Breathed not a word, good or bad, of himself:

Remained astonied at the compass of that circle (the nobles in two ranks standing before the king);
In that circle remained silent (motionless) like the point (the centre).

From the monarch the signal came to the effect,
That:—"Deliver the message if thou hast it well (in mind)."

The moon (the Kkákán), face-concealed behind the cloud (of disguise),
Began with the jewel (of speech) of a tongue (lustrous) like the sword,

Saying:—"From the coming and the going of the king of Írán and of Rúm
"Be all this land and clime fruitful (sharers of thy sovereignty)!

15 "From (the capital of) Chín to the other parts of the confines of Chín
"Be the land altogether at his command!

"Be not the world (all Chín) without the door of his court!
"Be not the throne of the world without his shelter!

11 "Nukta" may signify—a point incapable of partition.
The mouth of lovely ones is, at the time of silence, small like a point (nukta), and nukta in arithmetic signifies—naught. Hence, nukta means—silence.

" In my charge are secret words,
" From (the thought of uttering) which my speech is trembling.

" My sender saw reason of such sort,
" That the king should make the place void of the stranger.

" Of the confidential attendants, none should be—before him (Sikandar);
" Save him (Sikandar), on whose religion be praise!

" If one person (save Sikandar) be there (concealed) in secret,
" It is improper for thee to utter the concealed mystery (my message)."

At the asking for privacy like that,—the king
Feared as to making privacy.

He ordered;—a foot-tether of gold,
They placed on the foot of the lofty cypress (the Khákán).

Verily, his wrist, with a golden cincture,
They drew within the chain of gold (that was about his feet),

The palace void of the people then made
The confidential attendants, (who) also hastened to the door.

In that palace of his alone remained the king himself;
Before him, a diamond sword placed.

To the sent one he said:—" The place is void;
" Unloose the knot of thy hidden words."

At the king's order, the man of concealed secret (in disguise)
Untied the knot from the concealed secret.

When he took up the veil from the surface of speech,
He took up its exordium with prayer,

Saying:—"As long as the verdure is springing in the garden,
"As long as the red rose shines like the resplendent lamp,

"May thy face be kindled (ruddy) like the rose,
"The world learned (acquired) freshness from thee (the gardener)!

"May the seal-ring (of command) of the sky be beneath thy name!
"May every deed of fortune be to thy desire!

"My trust on that—if the monarch the slave
"Recognizes,—blessing may come to the work.

"If of the concealed secret (the disguise) there be no knowledge,
"(I will unfold the mystery; for) better than truth is no path to him.

"I am that messenger self-sent,
"Before that thou castest me down (as a captive), I (a captive) have fallen (in obeisance).

"The Khákán, the king, the army-holder of Chín, am I,
"Who kiss the ground in the king's service."

Through the boldness of his deed (in revealing himself), Sikandar
Reckoned not his market (the revealing of himself) agreeable.

36 The Kháḳán's visit to Sikandar was as Sikandar's to Núshába.
See canto xxxviii. The Kháḳán compared Sikandar to Núshába and himself to Sikandar.

With harshness he expressed a harsh shout against him,
Saying:—"The surface of the brocade may be known from the back.

"I recognize the sparrow from the hawk;
"Verily, the bladder of musk from the liver.

"But I preserve the shame and the honour (of those veiled);
"Of those concealed (usually women), I lift not up the veil:

"What shamelessness prevailed so much,
"That it left (thee) not concealed with the screen (of disguise)?

"What want of majesty sawest thou on the part of the king of Rúm
"That thou thoughtest steel softer than wax?

"Fearedst thou not the force of my arm,
"That thou castest the dust (of contempt) into my balance (the arm)?

"Although the young deer be bold,
"Best, that it turn the rein from the path of the lion."

To him the Khákán of Chín thus replied,
Saying:—"O one worthy of a hundred thousand praises!

"I took shelter at this court for that reason
"That I observed no want of protection on the king's part.

"When I, untaken (of myself), enter by the door (of the enemy's house),
"No enemy takes my head.

38 Mixing raw musk with the liver of the deer, they sell the mixture when dried as pure musk.

" The black lion is malice-seeker as long as
" The boar shows (whets) his teeth (for battle) from afar:

" When teeth-plucking (in distress) he lowers his neck,
" The fierce lion plucks up from his own neck (the idea of) his (the boar's) blood.

" Since with me the king's heart is not vexed,—
" From him, the lion's generosity is not far.

" The fear of the sword was mine as long as
" My sword was sharp of tooth (displaying the tooth, long drawn):

" Since I have no quarrel with Sikandar,
" How have I the thought of the sharp sword?

" Moreover, I committed not first that treachery (of invasion),
" That captivity should truly come upon me.

" Against me thou hast brought assault;
" For me to exercise hate with thee is infidelity.

" I took up enmity from the path (abandoned enmity);
" I came in this confidence to the king.

" Since I display much kindness;
" No one takes the head (life) of those kind.

" But if I also committed a very great crime,
" Humbling oneself is a very great apologist.

" The king's justice is a greater protector on that account,
" That he especially takes pity on the guiltless.

" He brings not to bonds the head of one shelter-asking;
" He keeps injury far from those quarter-asking.

46 " **Dandán kunán," or " kunán," signifies—zarí kunán.**

" If I came to this court,
" I came by the leave of the king's justice.

" For the world-king is a just ruler;
" God is on that account his ally in every matter."

By that smooth speech of sweet tongue,
He unloosed the knot (of vexation) from the heart of the lord of the marches.

To him he said:—" Thou hast well come; be happy!
" Be free from the bond of captivity.

" As to what was thy reckoning (idea) in this coming,
" It is necessary to show why the rudeness occurred?"

The shelter-seeker said:—" O world-shelter!
" From thee I hold not concealed my own need.

" I came to thy court on that account
" That I might behold thy pleasure (in what it lies) and thy path (of justice):

" In this coming, what the king's object is,
" And what the beginning and the end of this movement may be.

" If from time the power be mine,
" I may make the king prosperous as to his design.

" If that desire be not gained by my hand,
" Verily, the arrow falls far from my aim.

" I kiss the ground in petitioning;
" The king may perhaps become far from hostility.

" Since I withhold not my life from the Khusrau,
" Why is it necessary to lay the hand on the arrow or the sword?

When the jewel comes with ease to the hand,
Why is it necessary with difficulty to cut the stone?

"The design, which in peace becomes whole (accomplished),—
"Why is it necessary to give the rein to war?

"If thou desire the throne of Chín and the crown of Fúr,—
"This slave is not far from order-bearing.

"And if thou pass from respect to me,
"(If) thou give me the place of my father (the grave),

75 "I am become the accepter of the seal (of command) of thy name;
"I am become thy slave, unpurchased with dirams:

"A loss it is not, that in the king's country
"A well-wishing slave should be added.

"As regards Chín, be not girt with the coat of malice;
"To thy coat (of empire) say:—A fold (a province) be not.

For the curl of (my) slaves (each) a territory in value,—
Deliver (the country of Chín) to a slave of Chín like me.

"How is the moon's face captive to a fold?
"The arch of the king's eye-brow far from frown,—best."

80 The monarch said:—"O one of approved judgment!
"The matter which thou askedst I will perform (answer).

73 Fúr was either tributary to the Kháḳán of Chín; or Fúrán stands for Faghfúr, a title of the Kháḳán's.

77 This country of Chín is as a single fold (chín) of thy garment of empire, the diminishing of which by one fold (a province) is no injury.

"I led the army to the confines of Chín on that account,
"That I might bring the land to the hand of the king of
Irán :

"Might bring to the dust the enemy's head ;
"Might make the world pure of the strange religion (of
infidelity) :

"In every territory, for order-accepting,
"Might appoint separately an order-bearer.

"Since thou—without the assault of my sword,
"Placedest in surrender thy head beneath me,

"I will give throne-loftiness to thy head ;
"Will give thee prosperity as regards thy crown.

"Will neither desire from thee crown, or territory, or
throne ;
"Nor exercise with thee severity in these matters :

"But on the condition that from thy own country
"Thou presentest to me the revenue of seven years :

"When thou bringest me the tolls of seven years,
"The tolls of other years become lawful to thee."

The listener prepared artifice ;
He returned a yet more agreeable reply,

Saying :—"Since the lord of the crown desires from me
"Tribute of seven years at an age like this,

"Best, that he should give me compensation for my
property ;
"Should give me the order of life for seven years."

To the world-seeker this delightful reply
Was pleasing, and his brain became warm (with love).

81 In some copies Túrán is read for Irán.

He said to him:—"The revenue of the country for six years
"I give as thy reward (for coming to me)—O sensible man!

"Since I behold thee clever and sensible,
"I make sufficiency with one year's tribute from thee."

95 When the chief of the Turkáns (the Khákán), from the chief of the time (Sikandar),
Became by that happiness of victorious fortune,

He swept the dust of the court with the point of his eye-lashes (his hands being fettered);
After dust-sweeping, he spake to the king,

Saying:—"Although the king his own word
"Will perform—may his power be from God!—

"First, for such protection—for me,
"A true order from the Khusrau's hand is necessary.

"That when I present the tribute of one year
"The king will not move me from my place (Chín).

100 "I will place the king's writing like the amulet of the arm;
"Will preserve it for my own head's sake.

"Will also give to the king the covenant as regards (my rising for) blood-shedding,
"That I will not travel the road save in loyalty."

As to this their treaty many an oath passed,
That no one (neither) should strive as to disloyalty:

They should not seek malice; should keep love fresh;
Until the heavens cease from motion.

99 The second line refers to a move at chess.
101 See canto lii. couplet 41.

The king ordered that the guards of the entrance
Should make this fettered one (the Khákán) free

105 From the fetter of gold; should establish his rank higher;
Should place the crown of jewels on his head.

When the Khákán's business with the Kaysar (Sikandar) became with ceremony arranged,
He returned to his own camp.

Proudly moving, and laughing, and rejoicing,
The drum of joy beating,—he came to (the camp of) Chín.

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106 "Ba sáz shudan" signifies—ba sáz pardákhta shudan.
"Ḳayṣar" (pk ḳayáṣirat) was the title of the kings of Rúm.

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## CANTO LII.

### The Coming of the Khákán of Chín before Sikandar, and Sikandar's Suspicion against him.

1 When the Sultán of night took the umbrella (of darkness) over his head,
The quarters of the world took the colour of amber (darkness).

The stars scattered a treasure of gold (the light of the constellations), in such a way
That earth's cradle urged the ox to the treasure.

Sikandar made his temperament ardent by the wine-cup;
Made the earth ruby-shedding (ruddy) with wine:

Sate from even-time till early morn;
Caused the cup of Jamshíd to circulate in memory of Jamshíd;

In the path of sleep (the enemy to watchfulness), calthrops strown;
The gallop and the assault (of the Khákán) forgotten:

The heart fearless become of the enemy's action;
Neither solicitude for (the posting of the advanced guard of) the army, nor the challenge of the sentinel.

He urged (circulated) the royal morning draught until the morning;
Kept the night awake till night remained not.

When the sphere pierced (strung) the unpierced ruby (the rays of the crepuscule),
The world became matched with the crown of ruby (the rising sun).

A watchman in the morning entered by the door,
Saying:—" Why is the king altogether careless?

" Behold! from afar the Khákán of Chín has arrived,
" In such a way that the earth trembles beneath him:

" The army world within world arrayed;
" With clarion and drum, noise excited:

" From the many feet of elephants which distressed the road,
" Dust ascended to the surface of the sun and the moon.

" An army which, if he seek much,
" No one will see so numerous in one place.

" All, war-weapons taken up,
" Like a river filled with iron.

" The king seated on a terrible elephant;
" From us to him, are not more than two miles."

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7 "Ṣabúḥ" signifies—the morning draught; ghiyúḳ, the evening draught.

When the king (Sikandar) obtained intelligence of this deceit (on the Khákán's part),
He descended from the royal throne:

Sate on the excellent steed, the road-traveller;
Arrayed the army according to the order of battle:

Made his belt tight for battle with the Khákán;
For he reckoned not his covenant true:

Ordered so that they beat the drum;
And fixed the frown on the eye-brow against the men of Chín.

He arrayed the army like the lofty mountain,—
With the sword, and the mace, and the bow, and the noose.

Van-guard to rear-guard,—with (composed of) the arrow and the sword,
A mountain (each) produced from the sea to the cloud.

When the Khákán obtained news of his action,—
That Sikandar came for contest with him,

He came forth from the troop of the centre-place:
Said with a loud voice:—"Which is the king?

"Say ye—that (for combat) he should turn the rein towards me;
"Should not keep concealed his face from my face."

When Sikandar heard the Chíní voice,
He drew together in folds the (battle) garment of quilted silk:

Urged forth his own (steed), the elephant-overthrower;
Hurled the castle (his own steed) against the enemy's bishop (the Khákán's elephant):

Opened his tongue in execration of the Turkáns,
Saying :—" Without (hidden) calamity no Turk is born of his mother.

" Seek not from the Chíní aught save the frown on the eye-brow (the vexation of the heart) :
" They observe not the treaty of men.

" True speech uttered the ancients ;
" Treaty-faith exists not among the men of Chín.

" No one seeks manliness from the Chíní ;
" For, save his form, that pertaining to man is not theirs.

" They have all chosen narrow-eyedness (shamelessness) ;
" They have beheld (experienced) openness of the eyes (shamefacedness) in other persons.

" Otherwise, after such amity,
" Why tookest thou up the path of hatred ?

" First, in that friendship-seeking,—what was there ?
" At last, in this hostility-displaying,—what advantage ?

" Mine,—the heart was one, and covenant one ;
" Truthfulness great ; treachery little (none).

" Not (mine),—the intelligence that your love was hate ;
" That the heart of the soldier of Chín was full of twist and turn.

" If the soldier of Chín had kept faith,
" He would (like the faith-keeping Sikandar) have kept the world beneath the fold (the skirt) of his garment.

27 Turkáns are the people of Turkistán.
30 See canto lv. couplet 13.
31 " Tang chashmí " signifies—zisht-sírati va bad-'ahdí.
" Farrákhí chashm " signifies—khúsh-khúe va wafá dárí.
Tatars and Chinese have narrow eyes.
See canto lxvii. couplet 46.

"Like the demon, thou madest me bound to the covenant;
"Thou now raisest the cry for treaty-breaking.

"If thy form became the mountain of steel;
"And if thy army became the tribe of Ya,júj,

"From Ya,júj, steel-devouring, would not move
"On his place Sikandar, like Sikandar's wall:

40 "The pheasant (the prey of the falcon), whose time (life) comes to an end,
"To it,—the (vain) idea comes of hunting the royal white falcon.

"When the locust (young and vigorous) prepared the red wing of flight,
"It gave back to the sparrow a written order for its blood.

"If thou bring forth thy head (in arrogance), I will seize the crown;
"But if thou offer apology, I will accept (the apology for) the crime.

"In my quiver—are the olive-oil and the bee;
"Are, like the bee, both the sweet and also the sting."

37 One of Solomon's attendants, a beloved one, was sick unto death. The demon in the prison sent a petition, saying:—"If you will release me awhile, I will cure the sick one."

Solomon, binding him with an oath, gave him his freedom, of which the demon took advantage to stir up disturbance, to overturn and to set fire to cities.

41 "Khaṭṭ ba khún dádan" signifies—to be content with being slaughtered. See canto li. couplet 101.

43 Olive-oil is used for assuaging the pain caused by the sting of the bee or the wasp.

The first line may be:—

In my quiver are the decoration (of pardon) and the arrow (of wrath).

The army-holder of Chín spoke, saying:—" O monarch!
" I have not turned my neck from thy protection (covenant):

" I am that very protection-seeker that I was at first;
" In oath firm, in treaty perfect.

" When I became the accepter of thy covenant,
" I bind not the girdle (for action) save at thy order.

" As to this movement, this was my purpose,
" That thou mightest make the censer (thy heart) sweet-smelling with my aloe (of friendship).

" Thou knowest not that I—endowed with such power
" That I arrayed my army on the revolving sphere,—

" Am not so feeble and day-blind (ignorant)
" That, void of power and force, I turn back from war.

" With this array of army like the mountain which thou beholdest,
" I am not distressed by the boiling sea (Sikandar's army).

" But fortune is thine ally;
" The earth is thy slave; and the sky, attendant.

" Strife with the lord of fortune
" Brings the striver's head from the throne.

" The sky assists the king:
" Me,—how may strife reach the sky?"

When he said this he descended from the elephant's back,
(And) went towards the city (the camp) of the king like the river Nile (submissively).

When the king (Sikandar) saw that that Khusrau, apology-making,
Went on foot before him,

53 The second line may be:—
The sky,—how may my strife reach?

He drew forth for his sake a steed,
From head to crupper hidden under gold trappings:

When he gave to him prosperity (by seating him) on the steed,
He gave him greatness by moving alongside with him:

Gave him many other things besides this;
Remitted to him also that one year's revenue.

When the king, the Khákán, became the king's free slave,
Enmity departed from the households (the two camps).

In that broad place the two armies became one;
The opinion of the two army-shatterers became one.

They cast off arms from the body, and sweat from the face;
They commingled in trafficing and bargaining.

The army-holder of Chín every moment from the country of Chín
Sent much food to the monarch.

So that, in the place of the king's sitters, completely
Sufficient was that food in the morning and evening.

Music and wine and the cup kept being theirs;
Near to each other verily ease, theirs.

When they were disengaged from wine,—in hunting,
They made prey together in one place.

Without each other, wine they (Sikandar and the Khákán) drank not;
Each one free (from the society of the other was) in torment with himself.

6 The agent to the verb drank may be—"each noble one."
The second line may be:—
Each noble one (of both armies) in his own freedom (from the bond of egotism, khudí, and selfishness, khud-dárí)

Come, cup-bearer! that wine which is soul-cherishing
Give me; because it is, like life, necessary for me.

It may, perhaps, make anew the withered life;
May bring into agitation (of freshness) that withered blood
(of old age).

# CANTO LIII.

THE DISPUTATION* OF THE MEN OF RÚM AND OF CHÍN, IN THE PRESENCE OF SIKANDAR AND OF THE KHÁKÁN OF CHÍN, ON THE ART OF DELINEATING.

1 A day more joyous than the fresh spring,
A day,—most choice of time,

The Khákán of Chín was the king's guest;
Two suns, fellow-sitting with each other.

Of Rúm, and of Irán, and of Chín, and of Zang,—
They drew close the two ranks.

With wine, the assembly and the face adorned;
From the face of the world (Sikandar's guests) dust
(vexation) risen (and departed).

5 In that joyousness,—with delight and wine,
The wave (of speech) of the jewel-seller (the sage) reached
the lip (of utterance).

* "Munázira" signifies—disputing to ascertain the truth.
"Mujádila" signifies—disputing to maintain one's opinion, right or wrong.
"Ba mihmán." See canto liv. couplets 13, 18, 24; lxvii. 155; lxxii. 27.

5 The second line may be:—
The wave, jewel-selling (the singer's lustrous speech), reached the
lip.

Speech of the work of those work-knowing (traders),—passed,
Namely :—" Of the world, who are most talented?

" Of every country of the age, what is the (rare) land-produce?
" Of trades in every country, what (commodity) is the most choice?"

One said :—" Enchantment and sorcery
" Spring from Hindústán,—if thou wilt look."

Another said :—" To men of ill-fortune (sorcerers),
" Sorceries hard to be borne arrive from Babylon."

A third spoke, saying :—" At the time of meeting (of men of the world), there come
" Song from Khurásán, and music (of silk stringed instruments) from 'Irák."

To the extent of his ability, each one (of that assembly, all fellow-countrymen) displayed
An example (a proof) from the picture of his own compass (special skill).

At length, on that it was agreed
That they should make a dome like the arch of the eye-brow :

Between the two eye-brows (the arches) of the lofty dome
The pourtrayer should lower a veil :

In this corner,—the Rúmí should practise his handicraft;
In that corner,—the Chíní paint his picture.

They should not view each other's decoration (the painting of the picture),
Until the time of claim should come to an end.

12 The second line may be :—
That they should make an arch like the matchless eye-brow.

When they should be disengaged from that work,
The veil should be cast down (removed) from the midst.

They (the spectators) will consider which of the two forms (pictures)
Is the most beautiful,—when it becomes finished.

In secret, the workers sate
In that two-fold arch like the double arch (of the eye-brows).

In a little while, they finished the work;
They cast up the veil from those two forms.

20 Of the two arzhangs (the two bepainted wall-surfaces), the form was one;
Both as to drawing and as to colour,—no difference.

At that work (of exact) similarity, the beholder remained astonished;
Was altogether dejected at the wonder.

Saying:—"How have those two form-fashioners (the painters) made
"The painting of the two arzhangs (the two bepainted wall-surfaces) in one way?"

When the king sate between the two forms,
He carefully looked at this and at that:

Recognized them not from each other;
Carried not his foot within the screen of their mystery:

16 "Andákhta gardídan" signifies—dúr shudan.
See couplets 19 and 35.

18 The second line may be:—
Double (the men of Rúm and of Chín) like the arch in that double arch.

20 "Arzhang" here means—the paper or the board (nigár-náma) on which the painters of Chín paint. See canto xxvi. couplet 157.

By looking, much he sought the mystery of that (exact similarity);
To him, the state of the case went not truly.

Yes; between them was a difference;
For this took (reflection), and that showed (the cause of reflection).

When the sage (Balínás) beheld those two idol-houses (the painted walls),
To the sage that (similarity of) painting appeared strange.

He summoned truthfulness, and so hastened (in thought)
That he found out the end of the thread (the concealed state) of that picture.

He ordered,—so that the people of Rúm hastened;
(And) placed again a veil between the two pictures.

When that veil intervened between the two walls,
One was desponding (obscure), and the other was gleaming.

The delineations of the Rúmí departed not from water (lustre) and colour;
Blight (obscurity) fell upon the mirror (the polished wall-surface) of the Chíní.

When the wall of the men of Chín became void of decoration,
At that matter the monarch was astonied.

He again drew away the veil from between;
Verily, the first appearance appeared.

He knew that that enkindled arch
Had by polishing acquired the delineation of the picture.

26 The men of Chín polished their wall-surface, so that it reflected the picture drawn by the men of Rúm on the other wall.

35 At that time when they prepared the work,
They cast up the veil in the middle.

The Rúmí was firm as to painting;
The Chíní made (decorated the wall of) the house by polishing.

Every picture of which that side (the wall-surface of the Rúmí) became the accepter,
This side (the wall-surface of the Chíní) became the accepter by polishing.

In that contest of skill, on that the decision passed
That to both was aid from the vision (of the understanding).

No one knows how to draw a picture like the Rúmí;
Who is bold of hand against the polishing of the men of Chín?

40 I have heard that, by reason of his painting, Mání
Went as a prophet from Kay (in Khurásán) to Chín.

When the men of Chín obtained news of him,
They hastened beforehand on that road (by which he was coming).

A gleaming reservoir of pure crystal,
Like the reservoir of water, they established on that road.

The depictings of the writer's (painter's) reed
Stirred up the wave on that water-pool,

Like a piece of water that the wind makes restless,
Fold on fold (wave on wave) it (the wave) goes to the marge.

45 Verily, the herbage that sprouted on the brink of the reservoir,
On that reservoir they cunningly established with verdure.

40 The story of Mání extends from couplets 40–55, assigning his wondrous painting as a proof of his being a prophet.

When Mání arrived from the far desert,
He possessed a heart impatient through thirst:

Went, thirsty for that water, towards the pool;
Opened the head of the dry (empty) water-bottle.

When he struck the water-bottle on the stone-built reservoir—
That water-bottle was earthenware—it at once broke.

Mání knew that on his path
That reservoir of the men of Chín was his well (of calamity).

He brought forth a reed possessed of decoration and beauty;
Struck the reed on that reservoir, Mání-deceiving;

Figured with that reed, order-accepting,
A dead dog on the surface of the water-pool.

In it, wriggling beyond conception,—a worm,
At which terror would come to the heart of the thirsty one.

For that reason that when the thirsty one on that reservoir of water
Should behold a dead dog, he should not display haste (towards it).

When in the soil of Chín became spread this news,
That—Mání had impressed the prohibiter (the dead dog) on that pool,

Through the many sorceries of his wisdom,
To it (his wisdom) and his picture,—they inclined.

47 The first line may, with a little change, be:—
(a) Thirsty and head-uplifted, he went towards the pool.
(b) Thirsty, lip open, he went towards the pool.

Behold how again I have urged (my steed of speech)!
Where I exalted the head of my speech!

The world-possessor with the king of Chín some days
Was music-kindler with (by means of) the gleaming wine.

Time to time their love increased;
The world praised both that one and this one.

One day he spoke to him saying:—"I desire
"—If the sky bring not before me foot-turning (from the true path),—

"That I may return to my own country;
"May make an expedition from Chín to Rúm."

The Khákán of Chín gave him an answer like this,
Saying:—"Earth's seven territories have become thy kingdom.

"Wherever thou wishest, proceed proudly with fortune's aid;
"Wherever thou makest thy abode thou art the point of adoration.

"Wherever the king's cavalcade hastens,
"From us slaves,—service-performing."

On account of the Khákán's skill and his vigilance,
The king was astounded at his fidelity (which was great).

Every moment with the chief of Chín the king's assembly
Became more resplendent than the sun and the moon.

61 The couplet may be:—

(Turning) from the Khákán's skill and his vigilance,
The king was astounded at his fidelity.

The second line may be:—

The king was astounded, (saying:—"With all this,) fidelity is his."

The Khákán—for order-accepting loin-girt,
An attendant, a ring in his ear (verily, a slave),—

Caused food, according to his own usage (during the whole of Sikandar's sojourn), to reach the king;
Caused himself by that love to reach the moon.

Although the king held him higher (in honour),
He became, time to time, more his slave.

—When the monarch gives (lofty) rank to man,
It is improper that he should take account of himself.

In the highest rank he should display humility;
Should, verily, make claim to inferiority.—

Towards the men of Chín the king displayed that of honour,
As the April-rain does to the shell (by filling it with pearls).

Of clothing of Baghdád and Rúm,
Which was precious in that land and clime,

He displayed to the king of Chín such resources (of wealth)
As was not in the power of any other king.

Through the many royal tables, victual-spread, which he established in Chín,
He loosed the frown from the forehead of the men of Chín.

In Chín was none of the people
Who put not on (stuffs) silken or satin.

68 "Maula" may come from—málik (a lord), or from mamlúk (a purchased slave).

69 He should consider himself small before the king; and, notwithstanding the loftiness of his rank, should display homage and reverence.

When, through goodness, the king made
The eye-brow open for those of narrow eyes,

Their affection was (close) like the king's eye-brow,
Their oath by the king's eye and head.

They all fixed their head on the line of his order;
They expressed the breath of love for the king.

Come, cup-bearer! make my neck free (from the grief of separation);
Pour the tears of the goblet (of the wine of senselessness) upon my skirt,

That tear (wine) which, by its great purity,
Washes down the stain (of carelessness of God) from the skirt.

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# CANTO LIV.

## THE KHAKAN'S ENTERTAINING SIKANDAR AS A GUEST.

1 O saucy one of Chíní (beauteous) decoration! display not sauciness;
Come; for a moment gather not the frown (of vexation) on thy eye-brow.

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1 It is said—that Niẕámí had a lovely damsel, in whose hands was the work of receipt and expenditure of the house. One of Niẕámí's friends representing that this damsel expended with great prodigality,—the speech reached the ear of the damsel, who immediately gave up her duties, upset the affairs of the house, and then sate in a corner.

When Niẕámí heard of this, he called her and gave the counsel mentioned in the text.

The address may be to himself; for sometimes, through his over-powering love to God, Niẕámí used to suffer privation from maintaining the needy and the necessitous.

Make my heart joyful by the sight of thee;
Make me to-day free from the fetter of grief (at the disorder of the house).

If (even) the revenue of the Khákán of Chín be thine,
Expend it not; the day of rain (tranquillity) is thine.

Of my property, enjoy something; and give something (to my family and guests);
Lay aside something also for the sake of the people (the pilgrims visiting me).

Enjoy not all; I fear that thou mayst stand (live) long;
To the elderly head, evil is want.

Close not the door of expenditure on thyself in such a way
That, from not enjoying it, thou becomest sorrowful (by reason of privations).

Empty not also at once the treasury in such a way
That, through foolish consuming, thou comest to sorrow (of want).

Make thy (house-) expenditure to an extent
That the mean may be neither little nor great.

When thou makest the thread larger than the needle (-eye),
Many are the needle-eyes which thou expendest.

The representer of speech, the picture-painter (Nizámí),
Expressed such a picture on Chíní silk (silk paper),

Saying :—The world became full of the king's renown;
For he filled the skirt of Chín with pearls.

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8 In some copies the second line is :—
Spend it (on the needy); for this is the splendour of thy market (for the next world).

Night and day in that matter (Sikandar's liberality), the Khákán
Sought all assistance from his own fortune,

That he might give the king rare recompense for foot-toil (in coming as his guest);
Might expend treasure in hospitality to him:

Might make for him a royal entertainment;
Might cast the world (of Chín) beneath the hoof of his steed:

15 Might draw before him royal first-fruits,
To the limit of degree of his own work.

Of the world he chose a day,
The illuminator like the monarch's fortune.

Like resplendent Paradise he prepared a feast,
At which (in envy) the teeth of lions let go milk.

With wine and fruits, pleasant-tasting, in such a way
He arrayed the monarch's feast

---

14 The second line means—the Khákán wished Sikandar to enter the capital of Chín.

17 "Dandán-i-shírán" signifies—the stars.

"Shír az dandán hishtan" signifies—letting go milk from the teeth; suffering envy.

"Shír hishtan" signifies—dropping milk; letting go existing bounty; emitting star-rays.

"Shír" (milk) may signify—light, because milk is white.

"Shírán" may signify—those who have not lowered the head to the world's delights.

The couplet may mean:—

(*a*) They prepared such a feast that even the constellations displayed envy.

(*b*) Through the splendour of the tables and the candles of camphor, the assembly was so illumined that the stars, in shame, became void of light.

(*c*) The Khákán prepared a feast such that the teeth of the contented man abandoned everlasting favour that he possessed, to acquire in imagination its delights.

That in the world was not a desire
Which was not each gathered on that table.

Besides victuals of Chíní character,
—Like to which the porter of Paradise beheld not in Paradise—

Many delicious confections of sugar,
With the almond and the pistachio-nut, kernel-stuffed.

Rare delicacies,—not of that kind that the world-worshipper (the rich powerful man)
Acquires one of them in a life-time.

Jewels—not to such a degree that the jewel-recognizer
May estimate a half of them in a year.

When the treasure-house was emptied (by reason of the cost of the feast)
—In that way hospitality prepared !—

The Turk king, with the great ones of the land,
Went to the monarch for the purpose of inviting him.

According to the former manner, the ground-kiss given,
He increased his own dignity by his ground-kiss.

Benediction-uttering, he said :—" If the king's throne (sitting-place)
" Make its way over this slave's throne

" It will make his head precious with the diadem,
" Will make him renowned with this honour."

The king accepted his warm wish ;
Preserved, by going, his (the Khákán's) honour.

20 "**Many delicious confections**" (couplet 21) may be the agent to **Guzasht**, "**besides**" (couplet 20). **That is** :—

**Many delicious confections surpassed the victuals of Chinese character.**

The king and the king's escort at once
Went from their steeds to that table.

Earth unloosed the fastening from the head of the treasure;
Running to and fro (in attendance) came to the lofty sphere.

When Sikandar reached the Khákán's table,
Khizr's (Sikandar's) foot reached the fountain of life (the tray of hospitality).

He beheld a throne of gold like the sun,
In it, a fountain of (many) pearls, (in purity) like a sea of water.

On that golden throne he sate with joyousness,
In his hand an orange (a ball) of camphor and ambergris.

Faghfúr, the world-seeker, at his right hand
Stood erect, loin-girt, in service.

The king, favour-displaying, called him in front;
He placed him, like the king, on a chair of gold.

By the king's order, the other crown-possessors
Sate on their knees (in reverence) in the front place (before the throne).

The Khákán ordered that they should bring food,
(That) the dust should become yellow with golden trays.

31 The first line may mean:—

(a) Sikandar scattered much treasure.

(b) The horsemen were so decorated with gold trappings that you might say:—"A treasure has sprung from the earth.

The second line may mean:—

(a) (The great joyous cry of) the coming and the going (of the people) ascended to the lofty sphere.

(b) The coming and the going (of the angels) went to the lofty sphere.

Like a king he scattered a great treasure,
Like the (broad, yellow) leaf of gold (of the vine) from the bough, leaf-shedding.

In that wish-place (the feast of victuals much desired), like the city of Farkhár (in decoration and in the delights of food),
On the part of the guests, the devourers, the wish (for delicious victuals) displayed no diminution nor choice (for all viands were ready without stint).

Whatever they desired, like the inhabitants of Paradise,
They arranged on that table, victual-spread.

When they had eaten of every kind of victuals,
Over the wine-cup they displayed their peculiarities.

Exhibited the joyousness of the crimson wine;
Cast also a carpet of crimson silk.

From every country, seated for music,
A master (of music) and a minstrel (of sweet voice)—wonderful;

Vocalists, melody-awakers,—wondrous,
Brought forth the word (of criticism) according to the rule of metrical measures:

40 Farkhár may signify—a city in Turkistán famous for its lovely women; or an idol-temple famed for its beauty and decoration.
"Mukís" signifies—mukás.
The second line may be:—
(*a*) The wish (of the guests) made no demand upon the attendants; (for all kinds of delicious victuals were present without stint).
(*b*) The shrewd guest expressed no desire (for better or for other food) to the attendants; (for all kinds of delicious victuals were present without stint).

41 In Paradise, whatever the inhabitants desire, they at once obtain.
In the second line, bar árástand is here equivalent to—they *found* arranged.

45 Sughd is near Samarkand.
Otherwise:—
Brought forth criticism on the pipe-players.

The silk (-string) players of melody in the Sughd language
Brought forth the sound of music to the sphere:

The singers of the path (of melody) in the Pahlaví tongue
Gave, with much melody, freshness to song:

Verily, the foot-beaters (dancers), Kashmír-born,
Through (the violence of) dancing,—whirling like the demon-wind:

From the Greek-land, many organ-players,
Who ravished the sense from everyone's heart.

50 The army of Rúm and that of Chín together waist-girt (to view the spectacle),
The standard of Rúm and of Chín upreared.

The Kháḳán of Chín opened the treasure-door (by much giving to Sikandar's army);
He emptied the earth of Kárún's (Korah's) treasure.

First came to use (was given, the treasure) of jewels;
With war-helmets and steel-armour, jewel-adorned:

Of crystal gleaming like the sun,
A chief seat (a royal throne), in lustrousness like water:

With brocade of Chín in ass-loads,
With musk of Tatarí also in bales:

55 Platters of camphor with musk-fragrance;
Than the fresh camphor,—the dry aloes more (in quantity):

48 "Pá,e kob" (bází-gír). In the violence of the revolution of the dance the pá,e kob leaps up, claps his feet to the buttocks; and, by the power of hand and foot and flying skirt,—dances in the air.

"Mu'allaḳ-zan" is a bází-gír who whirls about, head low, feet high, like those pigeons called "tumblers."

51 Kháḳán is properly the title of the king of Tibat (Thibet) only; Faghfúr that of China proper. In some copies Jaypál (instead of Kháḳán) occurs. It was the title of the king of Láhúr, of Chín, and of Hindústán—given by Maḥmúd of Ghuzní.

Bows of Chách and silk of Chín ;
Also some valuable swords :

Horses of noble breed, powerful in speed, of Khatlí (stately) gait ;
All fresh of form ; all swift of foot :

A káraván,—all white falcons and hawks ;
For fowl and heron overthrowing, swift of attack :

Forty elephants, with litters and housings,
Tall, and strong of brain, and hard of bone :

60 Troop on troop,—slaves, army-shattering ;
Lovely damsels, who would bring love into the dead.

When he (the Khákán) drew before the guest (Sikander) such a present ;
Besides these he drew magnificent presents :

After a while he unfolded a fresh treasure ;
Than it he prepared a more beautiful present,

A (grey) Khatlan steed, the proud-mover, the mane and the tail black,
Swifter than the wind in the morning-time :

A mover like the royal throne,
Its sitter (rider) unconscious of its motion :

65 In speed the deer surpassed ;
In impetuosity like fire ; in softness like water :

In the morning, more quickly rising than the birds ;
In the river, more swift than the fishes.

63 "Khing" signifies—a white horse.
"Sabz-khing" signifies—a white horse inclining to green (?).
"Surkh-khing" signifies—a white horse inclining to redness.
Couplets 63–72 describe the steed.

In swift moving, his form the demon-wind;
In turning, his title the demon-born:

In leaping, he was (he leaped) not less than the sky;
Even the breeze was not his rival:

In the battle-field he so went and came
That fancy remained behind him half-way:

70 In the time of his tumult (neighing), the steed overthrown;
In the time of his force (warring), the elephant overthrown:

Like imagination, the supreme mover, in every direction (overthrowing horses and elephants);
Like thought, perfect in swift moving.

In impetuousness, I say not like a samander!
Like a samander? No; a Sikandar-bearer (chosen out of all the horses of the world).

A hunting-bird of distraught brain (impetuous in the attack of birds);
More distraught (restless) than the sleep of (men on) the night of calamity:

70 "Rukh (or faras) afgandan" signifies—to overthrow.
See canto xix. couplet 168.
The couplet may be.—
(a) In the time of tumult the rukh (the roc) overthrows the steed;
In the time of battle overthrows the elephant.
(b) In the time of tumult the castle (at chess) overthrows the knight;
In the time of battle the knight overthrows the bishop.

71 The first line may be:—
Like imagination, the supreme mover (with or without a road), in every direction (in rear, in front, above by plunging and bounding, below by kicking).
In couplet 64, Solomon's throne is hinted at. See Sale's Ḳurán, chap. xxvii.

72 The samandar moves quickly in the midst of fire.
The second line may be:—
A samander? No; a Sikandar-ravisher (inasmuch as out of thousands of horses it took Sikandar's heart).

Like (un-ending) Time in to and fro motion, swift of wing;
Going (after prey) like the (fierce) south wind; coming (back to the falconer) like the north:

75 In his grasp claws of steel;
Through his design (of attack) the black eagles, black-clad (in mourning),

Much blood (of birds) on his neck deposited,—
The claws of his grasp, eagle-overthrowing:

In assaulting, the grinder of the liver of the (mighty yet terrified) Símurgh,
Making every rhinoceros its prey:

Angry and blood-shedding and bold of eye,—
God created it for injustice and rage:

The Ṭughán-Sháh of birds (of prey), in name Tughril,
Altogether like Tughril-Sháh in sovereignty.

80 A damsel, black of eye, chaste of face;
Of rose-limbs, and sugar-lip, and musk perfume:

An idol (a lovely one), like one of Paradise adorned;
A fascinating one, desired with a hundred desires:

A moon, a proud mover, like the lofty cypress;
Two tresses, like musky nooses intertwined:

On her (face) a double chin, from which water (lustre) trickled;—
Over the fire (the ruddy face) who saw water suspended (thé lustrous double chin)?

76 The agent to "deposited" is the word—"claws."

79 Ṭughril is the name of a king and of a bird of prey.
The eagle is described in couplets 73–79.
Ṭughril, the last Sulṭán of the Saljúk dynasty, succeeded his father Arslán on the throne of Hamadan in A.D. 1175; and under the direction of his valorous uncle, Muḥammad, son of Atábuk, governed his dominions happily. At last, abandoning himself to excesses, he was, after showing the greatest valour, defeated in A.D. 1193 by Takásh, Prince of Khwarazm, and slain.

The straight cypress, in need of her stature;
Sugar, her attendant; and honey, slave:

Her face—cast the violet (the black tress) on the rose (the ruddy face);
Made the violet (the blue-black tress) the care-keeper of the rose (the ruddy face):

Pure (black) musk the loin-girt one (the attendant) of her (fragrant) tress;
Because her (black) tress was the attendant as regards the sun (the ruddy face):

A sweet speaker, a sugar-lump;
A tyrannous one as to honey and sugar:

Her body, crystal (in lustrousness) and the ermine's back (in softness);
Her finger, in form (delicacy) the ermine's tail:

A ball (formed) of the silvern chin upraised;
On it,—a collar (formed) of the double chin (like the collar of gold) affixed.

That idol, love-seeking, with that collar and ball,
Used to take the collar from (surpass) the moon; the ball from (surpass) the sun!

With the eye-brow, bow-fashioned; and with the glance, the arrow,—
With the bow and the arrow, she captured a hundred hearts:

85 "Bar binafsh gul" should be read—binafsh bar gul.

86 The second line may be:—

Because her (black) tress had overpowered the sun (the ruddy face, by drawing it within its noose and concealing it).

87 The first line may be:—

A piece of honey and a sugar-lump,—speaking.

90 "Ṭauḳ (goe) burdan" signifies—to surpass.

The sun is like a ball; and the moon (during the first ten days of the month) like a collar.

From the delicacy of her limbs, when she used to drink wine
The colour of wine used to appear through her throat:

A thousand praises on such a foster-mother (the earth),
Who cherished a precious one of this sort!

Through scanty glancing she cast not her glance at any;
Her mouth much smaller than her eye.

Thou wouldst have said:—Indeed, no mouth is hers!
Its name (fame) is, indeed, in the world (but not its reality).

The bringer of the precious gift (the Khákán)
In describing that gift became lofty of head (stood up),

Saying:—"This bird and this steed and this damsel
"Are precious (unequalled),—May they be dear to the king!

"Neither sate anyone on a grey war-steed like this;
"Nor comes easily to the hand a bird like this.

"What need of speaking? For at the time of action
"They display their own qualities.

"A damsel also with this countenance is not despicable;
"For no one is her equal in beauty.

"Within her, the assister (God) has introduced three (matchless) qualities;
"In respect to which, the fourth is not to be acquired:

"One—beauty of countenance and grace;
"For in fascination she is an evident proof (of God's power):

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94 See canto lvi. couplet 17.
99 "Khwár" signifies—maza, lazzat, neko-súrat,

"The second—powerfulness, which at the time of conflict
"Turns not the rein from manly men:

"The third—an agreeable voice and the playing of the stringed instrument;
"For she sings more sweetly than Zuhra (the minstrel):

"When she lifts her pleasant gentle voice,
"Fowl and snake, on account of her voice, sleep not."

To the world-seeker, of that clever heart's delight
The sweet voicedness and loveliness were agreeable;

(But) the tale of boldness and manliness,—
He had (without believing) accepted through wisdom:

The lily (woman) is tender; and the thorn (man) stiff,—
For manliness is little in women.

*Woman* of silvern body, though she be of brazen body,—
Why boasts she of *manliness*? for, verily, she is woman.

If a fish (of silvern body) be of the hard stone,—
It is (verily) the prey of the crocodile of the river.

Of paper it is improper to make shields;
And afterwards to cast them in the water.

The monarch held this point unsuitable;
He considered not women strong in manliness.

He accepted her and put the ring (of service) in her ear;
When he accepted,—he forgot her name (so little thought he of her).

When the king accepted those presents,
He went from the Khákán's table towards his sleeping-place.

---

106 The exploits of this damsel are given in cantos lxi. lxiv. lxvii.
111 After wetting their shields in water, warriors rise up to battle. Shields of paper are useless.

In the morning-time, when the peacock (the sun), east proudly moving,
Struck forth its head from the arch of azure hue (the sky),

The king again placed the wine-cup in his hand;
Opened the door of the court for music:

Passed a day or two in toying and caressing,
With music and wine, and the wine-cup, heart-soothing:

(And) kept being in joyousness with music and wine.
Again his steed became swift of foot.

For returning (to Rúm), he arranged matters;
In wandering, he became like (restless) Time.

The saucy one of Parí face, whom the Khákán of Chín
Gave to the king that he might hold her dear,

—For the reason that she was not agreeable to the king,—
Became captive like the shadow (that ever remains) behind the screen (of the haram).

That moon kindled (with rage) like the sun;
She shed rose-water (bitter tears) on the rose (the face) from the narcissus (the eye).

In the prison-house (the haram) of the king's damsels,
She was continually like the shadow (void of effect or of beauty) at the bottom of the well.

One day, when this sphere, chaugán-worshipping (loving revolution),
Brought from night-playing the ball (the sun) to its hand,

117 Perhaps—in mirth and pleasure.

124 Players at chaugán whirl the chaugán (the bat) in the air before striking the ball.

The first line refers to this whirling motion; for the sphere ever revolves.

Sikandar, who surpassed Khusraus,
Surrendered the rein to his own steed, practised at the chaugán :

He mounted the fleet steed, mountain-stamping (with his sharp hoof),
The steed (was) of elephant-stature; and the king, of elephant-body.

Those neck-exalting drew forth (with pomp) the standard;
The sign of the day of the place of assembly (the Resurrection Day) appeared.

Through the army, whose amplitude was to farsangs,
The plain was straitened for hunting.

From the desert of Chín to the river Síhúr (of the city) Jand (in Farghána),
Land after land was beneath the silk (of the standard).

When to the musterer came the army,—
In it, were five hundred thousand men, selected and of exalted rank.

Rear and front, soldiers of peacock hue (accoutred with armour and weapons);
Left and right, lions of steel claw (tried in battle).

Within the centre, the king, a river of majesty;
Round about the river (the king), the army (firm and collected) like the mountain.

Besides those of elephant-strength of iron helmet,
Forty war-elephants behind the king's back.

A thousand and forty Pahlaví banners
Moving in rear of the royal standard.

---

134 "Sanjaķ" may signify—the pennon of a certain standard, immediately on the raising of which on the elephant's back,—they make the beast move forward.

The first line would then be :—

A thousand and forty Pahlaví banners (each on the back of an elephant).

On special attendants (of silvern body), belts of gold,
Like pure gold on the particle of silver (the slender waist).

The attendants, moving like the waters of a torrent,—
Horse-leaders on every side, troop on troop.

Around the king,—efficient court-officials,
By whom the road-toil becomes easy.

The Khusrau of Khusraus went proudly moving,
The potentate of Chín at his stirrup running.

When for a while the monarch travelled the earth,
The order so passed to the Khákán of Chín,

That he should return to his own territory,
Should hasten to the clime of the Turkáns.

The Turk (the Khákán) bade farewell to the world-seeker;
He made his face the river with the water of his eye (-lashes).

The king, rein-turned, world-traveller,
Caused the dust to reach from the plain (of Jand) to the Jíhún (near Balkh).

When he came near to that deep river,
He ordered that the army should alight:

Regarded that portion of ground (on the bank of the Jíhún), heart-exhilarating;
Considered it fortune to sit in that spot.

The tent-rope of the royal pavilion,
They drew; and the peg (tent-pole) of the centre became firm.

140 The clime of the Turkáns may signify—either Chín or Turkistán; for Chín is considered as another Turkistán.

142 Balkh is twelve farsangs west of the Jíhún or Jayhún.

From many bejewelled pavilions,
The bank of the Jíhún became like the garden of Írám.

When the king beheld that territory beyond the Oxus,
(He saw) a great world,—I say not that he saw (merely) a city!

Of that property which came from Chín to his grasp,
He gave much (in founding cities) when halting chanced to him there:

Made prosperous the ruined cities;
Founded also many new cities.

150 Of Samarkand, from seeing which a man is joyful,
Its founding, thus it is heard that it was by him.

In Khurásán and Rúm the news became instant,
That the monarch had come from the strange land.

In every city, through joy at the king's victory,
Those proclaiming the joyful tidings opened out the road (to take the news to the different cities),

(The men of Rúm and of Khurásán) in thanks exalted the standard (of joy);
Displayed joyfulness in every house.

Everyone sent much wealth and treasure
To the king's court on account of his foot-toil.

155 Come, cup-bearer! make haste to-night with the wine (of senselessness);
For rose-water (the wine) is necessary for the head-pain (of carelessness);

150 See canto lxvii. couplet 81.
154 "Pá ranj" signifies—pá-muzhd, the present given to a guest.

The wine which brings water (lustre) into the face of the work (of wine-drinking);
Not that wine which brings crop-sickness into the head.

15 The poet desires the mai,-i-ma'naví (the spiritual wine), whose fruit is the good disposition and the fire of the love to God.

## CANTO LV.

SIKANDAR'S OBTAINING INTELLIGENCE OF THE ASSAULT OF THE RUSSIANS; OF THE PILLAGE OF BURDA'; AND OF THE CARRYING AWAY CAPTIVE OF QUEEN NÚSHÁBA.

To the world-traveller, travelling in the world,
Pleasant it became to make journey on journey:

To behold the administration in every territory;
To enjoy repose at every stage:

To possess news of hidden things;
To take up a share of (viewing) unseen things;

But when thou beholdest the end of work,
A man is*monarch (of happy state) in his own city.

To be helpless in his own city with the mean,
Is better than monarchy in the city of others.

Although there be prosperity in the city of others,
The heart is not void of love of home.

Sikandar, notwithstanding that success which was (his),
Displayed all affection for his own city.

Because in the rose-bed is the colour and perfume of the rose;
Because transplanting from the rose-bed is (the cause of) the yellow face (of grief).

Although he possessed country beyond limit,
He preserved the thought of his own house (of Rúm).

One night, he expressed an opinion on that matter, saying:—To-morrow, from the place,
Like the wind, he would bring his foot to the wind-fleet steed;

Would make the desire (of seeing) his native country (Rúm) easy to his heart;
Would (on the return path),—enjoy the air of Khurásán:

Would bring the land of Persia beneath his foot;
Would use his judgment towards the country of Usturakh:

Would illumine the world ('Ajam and Íráq) by his own conduct (of justice);
Would bring loftiness to his own throne:

Would pass by that land (Usturakh) of sweet praise;
Would glance at the bad and good of that kingdom:

Would show that they (the nobles of Usturakh) should make anew the regulations (the ceremonial of reception and the decoration of the city);
Should make resolution as to the ground-kiss of the Khusrau.

He would renew to each the bread-fragment (the subsistence-allowance, or the lofty rank),
As to that fragment would show much favour:

Would give to those petitioning (the chiefs of Usṭurakh) a present road-brought;
Would give to the world (Írán) life anew.

14 The first line may be:—
Would, the water of life creating (bounty-bestowing), pass by that land (Usṭurakh).

16 If bára be read for pára in the second line, the couplet will be:—
He would renew to every one (of the ground-kissers) the bread-fragment (lofty dignity);
As to that dignity (the town of Usṭurakh) would show much favour.

His thought within this screen (of imaginings) travelled,
—(Just) kings have no occupation save this (equity, liberality, and bounty to the people),—

Daválí, who was chief of Abkház,
Was, by the king's power, neck-exalter.

Girt with the leather strap, at the king's order
He travelled much around the world.

He came to the king of good reflection;
(And) complained like the drum of the leather strap,

Saying:—"O king! a complaint (I have) against the tyranny of the Russians,
"Who take the bride from the cradle (the land) of Abkház:

"The person (the messenger) came saying:—From that adorned country (Abkház),
"Of all property (even) a tooth-pick remains not:

"The Russian oppressor from Alán and Gark
"Uses sudden assaults like hail:

"He found no way by the mountain-passes of that quarter (Abkház);
"Hastened by large boats by way of the sea;

22 The bride signifies—the wife (other than Núshába) of Daválí.

24 Alán may be—a country among the mountains of Fatak (Fatik), containing a large town, which the kings of Abkház call Kundáj; a country in Turkistán; or a place in a land called Haft-Rús (the seven Russias).

Gark (Kark) may be—a city founded by the king Gurgín; a town near Jerusalem; a place in Haft-Rús.

25 "Kirvát" signifies—jung, a large boat; or one of seven towns on the river of Abkház.

"Darband" may mean—the town of that name near Shirván; a ferry (bandar) across a river; a barrier across the mountain-passes.

The couplet may mean:—He found no way by the ferry by which travellers to Abkház cross; for my army was there stationed. He therefore assaulted from some other port.

" Made not a sally within limit;
" Renewed the ancient feud in that abode (Abkház):

" Took in rapine that land and soil (Abkház).
" —May the road be closed to that inauspicious foot (of the Russian)!—

" Besides those slain, whom one cannot reckon,
" Ravaged much and took much.

" In Abkház, a morsel of food stored remained not:
" Verily, in the treasury, a thing wrapped up (gold or silver) remained not.

30 " He emptied the goods from our treasuries;
" Snatched the pearl from the jewel-casket and the brocade from the throne.

" They overthrew the whole country of Burda';
" Emptied a city full of wealth:

" Took away Núshába in rapine;
" Shattered the flagon (her ease and pleasure) on the stone:

" Of the many brides (virgins) whom thou sawest standing (before Núshába),
" Left not one lovely one in the place:

26 In consequence of constant warfare with Russia, the people of Abkház had placed a barrier on the mountain passes.

See canto xiii. couplet 47.

29 In the east it is the custom to wrap up gold and silver in pieces of cloth.

The second line may be:—

Verily, in the treasury remained not { anything acceptable. / an old, empty, folded purse.

32 The second line may be:—

Broke the flagon of her purity on the stone.

33 " Mándan " here signifies—guzáshtan.

"Overturned all the city and the territory (of Burda');
"Applied fire to the village and the round dwelling (tent)

35 "If I had been in that contest (with the Russians),
"I should (by being slain) have rested from this foolish wandering (from an overturned country).

Here,—in service I became lofty of head;
There,—wife and children (are) in prison and bonds.

If the king should exact justice from the enemy,—
May God be (my) assistance-giver and justice-desirer!

"Thou wilt see that in these few years the Russians
"Will cause injury to reach Rúm and Arman.

"Since they have thus found a way to the treasure,
"They will attack as they have attacked:

40 "They are all highwaymen like the wolf and the lion;
"Are not impetuous for (spreading) the table (of hospitality), but impetuous for blood (the slaughter of man):

"Take territory; subdue cities;
"For they are the vain ones of the people and the mean ones of Time.

"None seeks manliness from the Russian,
"To whom humanity is not, save the form (void of honour).

"If the jewel-load be on an ass,
"Why lookest thou at the jewel? Verily, he is the ass.

"Since those opponents (the Russians) have found a way to the treasure,
"They may cause injury to reach many lands.

38 Couplets 38 and 46 are prophetic.
Failing revenge on the king's part, they will ravage his lands.
40 "Ba khwán ná dilír" is the proper reading.
42 See canto lii. couplet 50.

" May bring forth the arm for injustice-exercising;
" May take property from the merchants.

" Since they bring injury upon that land and clime (Abkház and Burdá'),
" They may display greed of Khurásán and of Rúm."

The monarch raged at his (Daválí's) speech;
At the tyranny against his house and his spouse (Núshába).

He was vexed also for Núshába;
For dear to the king was that country.

The head, dark and angry, lowered,—
He became terrible in that darkness (of fury).

To the redress-desirer (Daválí), he said:—" Thine is the order;
" In my heart is whatever grief is in thy soul.

" If thou cease from this talking,—well;
" Thou spakest; and the rest thou shalt see from me.

" When I bring my head to the road (of attack) thou wilt see,—
" What heads I will bring to the pit (of degradation) with the loop (of the noose):

" What hearts of men (Russians) I will pluck from sense;
" What blood of lions (Russians) I will bring into agitation:

" I will bring the dogs (the Russians) to lamentation;
" For wild ass-overthrowing is sport to the lion:

45 "Bál" signifies—in man, from the shoulder to the finger-tip; in beasts, to the hoof or foot; and in birds, to the tip of the feather.

"I will leave in the place the men neither of Purtás nor of Russia;
"The head of both, I will cast beneath my foot:

"If it be the Russia of Egypt, I will make it the Nile (flooded with black elephants);
"Will make it confounded beneath the elephant's foot:

"Will cast out their throne from Russia;
"Will place every stone (the hard-hearted Russian) in the fire.

"Neither will I leave a dragon in cave or in mountain;
"Nor will I leave a grass-blade for the purpose of medicine.

"If I demand not this revenge from the wolves of Russia,
"I am the dog (father unknown) of dogs (the Russians), —not Sikandar (the son) of Faylkús!

"If I hunt not the wolf of Purtás,
"I am more the fox (the mean one) than the fox of Purtás and the fox of Russia.

"If from the revolution of the sphere be safety,
"We will demand our own revenge from the enemy:

"Will bring back everything taken away in rapine;
"Will bring the seizer (the enemy) beneath the foot:

55 "Mándan" here signifies—guzáshtan.

56 In the opinion of Orientals, Egypt is a most agreeable country. The Russia of Egypt then means—If it be the most joyous country of the world.

57 There are many readings of the first line.

58 In mountain-caves grows a grass that bears a grain-lik ulse of yellowish colour and of fatty kernel; also a tree. The grain e grass and the bark of the tree are each useful in medicine.

60 The first line may be:—
If I hunt (ravage) not Gurg and Purtás.

"Will not leave Núshába within bonds;
"Will bring forth the sugar (Núshába) from the reed (the robbers) when the time comes.

"If that silver (plunder) became place-occupier in the stone (of the mountain-mine),
"We would bring it forth (easily) like the hair (unbroken) from the dough.

"By thought, the difficult affair becomes solved;
"In season, the spring-flower blossoms on the tree:

"In hardship, take not thy heart from remedy (despair not);
"For the old sphere changes time to time (it brings sometimes ease, sometimes pain).

"When I took up road-provisions on this path (to Russia);
"I will exercise patience so that my object may be accomplished.

"From the ponderous mountain to the deep sea,
"By deliberation the work (of journeying) becomes prosperous.

"Mine was the intention of going towards 'Ajam,
"That in that kingdom I might establish some places.

"Since the news of this matter reached me,
"Best, if my throne (Istakhr) be void of me.

"My chattels have inclined to the motion (of journeying);
"My saddle is my throne, and that only.

64 When the dough-makers of Chín make good the dough, they place a hair at the bottom of the dough and begin to knead. When, after a while, the hair comes from the bottom to the top,—it is a sign of good kneading.

"I sleep not; I rest not in any way,
"Until I take revenge from the malicious one."

When Daválí witnessed that acceptance,
He rested from anger and perturbation;

Made the dust amber-stained (beperfumed) with his lip;
Made the earth gold-encrusted with his (yellow, grief-stricken) face.

75 Come, cup-bearer! take in the hand that cup of wine,
Of drinking which no help is ours.

Not (real) wine,—(but) the liver-piece (the son) of the sun (the consumer and the vivifier of the earth),
That is in essence both the fire (the consumer of this imaginary existence) and also the water (lustre-giving to those escaped from this imaginary existence).

## CANTO LVI.

### Sikandar's Entering the Plain of Khifchák.

1 In this side-place (the world) I behold two butterflies (day and night);
Of face, one is fair; the other, dark.

Of none, become they the moth (of desire) of the (little) candle (of joyousness);
For they read only the order of vexation to us (men of the knowledge of God).

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1 "Ṭaraf-gah" signifies—díd-gáh, which may mean—gá,e nishastan (a place of sitting), either a house, or a man's buttocks.

The first line may be:—

In this place of sight (man's body) I behold two (small) butterflies (the joy and the grief of the world).

2 The candle signifies—a heart enkindled with the tranquillity born of affluence and ease.

If na khwáhand be read for bi khwahand, the second line will be:—

For they ever read (obey) not our order.

Give splendour to this house (the body) with the lamp (of the love of God),
Which may make roast meat of these two butterflies (Time).

The adorner (Nizámí) of the carpet of this garden (of history)
Kindles the lamp (lustrous verse) from (former) lamps in this way,

5 Saying :—When Sikandar (son) of Faylikús obtained
The hateful news of rapine by Russia,

He slept not that night from desire of having revenge;
From delivering opinion of war in every way,

Saying :—" Into this matter how may I bring action,
" So that I may deliver myself from this covenant with Davàlí ?"

The next day, when this steed of red colour (the morning sun)
Unloosed the surcingle from the flank of the steed (night) of dark colour,

—Sikandar sate on that grey Khatlan steed,
Which arose like the wind and leaped like the lightning.

10 He caused his horse to leap the raging Jíhún (Oxus),
And urged him thence towards the plain of Khwárazm :

8 The lamp of the light of the heart and the candle of the house of life are the consumers of these two butterflies; for Time is subservient to the holy men of God

These couplets are a caution to Sikandar, who was joyous at the conquest of Chín, and again despondent at hearing of the ravaging of the Russians.

9 This steed was given to Sikandar by the Khákán of Chín.

Behind his back, an army like the river (Jíhún):
The reckoning (of the stages) of the plain on (at) his finger,

He travelled the plain of Khwárazm;
Came from the Jíhún; passed to Babylon.

For the reason that he might make the world void of the Russians,
No repose was his on water (by the river-side, to quaff wine), or on the dust (to hunt).

He made his eye sleepless in that assaulting (-expedition);
Made the passage over the plain of Sakláb (in Turkistán):

Saw the desert all (full of) the tribe of Khifchák;
Saw among them dolls (lovely women) of lily-limbs (veil-less):

In countenance like fire (ruddy); in cheek like water (lustrous),
More resplendent than the moon and than the sun;

All eyes closed (in modesty), man-fascinating,
(Even) the angel (the recluse of angelic nature)—impatient at the sight of them.

Neither a veil on the surface of their face,
Nor theirs—fear of brother, or of husband.

The army, celibacy-professing, of scanty power (of patience),
—When they beheld such faces veil-less,—

17 See canto liv. couplet 94.
In Paradise the Húrs are tang-chashmán; or they glance at none.

19 "'Azab" signifies in Arabic, a man without a woman; in Persian, a woman without a man. Here the first meaning is appropriate.
The first line may be:—
The army, all celibate, of great ardency.

20 By youth's ardour became agitated;
In that matter (of seizing the women) became strenuous in endeavour.

(But) from fear of the king no one made an assault,
Nor displayed impetuosity towards those dolls (the lovely women).

When the king beheld the lovely ones of that path (of Khifchák),
To the king that custom (of being unveiled) appeared not well.

He beheld Parí-forms, like pure silver;
Every soldier thirsty; they (the women) like water.

He reflected on the need of the army;
For woman is woman; and doubtless man, man.

25 One day he gave resolution to this matter;
Gave admittance to the chiefs of Khifchák:

Favoured them after that royally;
Exalted them by his own honouring:

Spoke secretly to the old men of Khifchák,
Saying:—"The woman face-concealed in secret (veiled),—best.

"That woman who shows her face to a stranger,
"Has neither respect for herself nor shame for her husband.

"If the woman herself be of stone or of iron (impregnable chastity),
"Since she has the name woman,—verily, she is woman."

21 Observe the force of dast-bází in the second line.
In the first line, turk-tází signifies—dast andází.

23 The second line may be:—
Every soldier thirsty for (desirous of) them like water.

24 See couplet 29; and canto liv. couplet 109.

When those desert-keepers of distraught path
Heard,—each one, the king's words,

They turned the head from the order of that matter (the veiling of the face);
Because they found their own customs even so.

With reverence they said:—"We are slaves;
"We are hasteners to the order of the Khusrau;

"But to bind the face (with a veil) is not part of our covenant;
"Because this habit is not the custom of Khifchák.

"If thy custom be the binding up of the face,—
"In our usage it is the stitching up of the eye.

"Since the not looking at the face of the strange woman (is) best,
"The crime is not on the face (of the woman), but on the eye (of the man).

"Moreover, if on our part it (the non-veiling) be displeasing to the king,—
"Why is it necessary for him to look at the face and the back (of the woman)?

"For our maidens sufficient is this castle;
"For they have no business with anyone's chamber.

"Make not the face of this people vexed with the veil;
"Be thou veil-caster on thy own face.

"The one who draws his eye within the veil
"Looks at neither the moon nor the sun.

"If the world-possessor give the excellent order (that we surrender our life before him),
"For him, of us whomsoever he wishes, he will give his life.

30 The second line may be:—
Heard the king's words one by one.

"Yes; we are the king's troop, order-bearing;
"But we depart not from our custom."

When the king heard that eloquence,
His tongue became feeble in that dispute.

To him, the truth passed that with that tribe
Counsel-making had no worth.

He unfolded this incident to the sage (Balínás);
And from him that remedy-deviser (Sikandar) sought a remedy,

Saying:—"These lovely ones of cham (twisted)-hair,
"It is a pity that they conceal their faces from none.

"From them,—is calamity to the stranger's eye,
"As to the moth from beholding the candle.

"What may we do so that they may display a gentle disposition,
"May make the face concealed from the stranger?"

The one intelligence-understanding (Balínás) gave answer like this,
Saying:—"I take thanks for the king's order.

"In the middle of the plain I will set up a tilism,
"Of which event they will make the evening tale.

49 In the "Asiatic Journal," vol. xxxi. January–April, 1840, p. 237,—quoting the Arabic work Fihrist, A.D. 987, by Muhammad bin Isháku-n-Nadím (commonly called Abú Yaḳúbu-l-Waraḳ)—it is stated:—

The first who composed tales and apologues were the kings of the first (the Achaemenidae) dynasty (B.C. 558–331) of the Persians; and the Sassanidæ (A.D. 226–641) amplified and augmented them.

The Arabs translated them into their own tongue. The first book was the "Hazár Afsána" the Thousand Tales (said to have been composed by Humá, the daughter of Bahman, B.C. 465), which were uttered for the first time to Alexander the Great, in order that he might keep awake and be on guard.

" At its face every woman who glances—
" By it will not pass save face-concealed (with the veil).

" On the condition that the king will here (in the middle of the plain) sit,
" And from it will bring to my hand whatever (of tilism-making) I may desire."

Of good and bad (of this matter), whatever the sage desired, the king
Made right (ready) one by one with force and gold.

The sage, world-experienced, of auspicious star,
Entered upon a plan of image-fashion.

In this splendour-place, a bride of new regulation
Made of hard (black) stone, he set up on the road.

On it, a sheet (a veil) of white marble,
Like the leaf of the lily on the head of the musk-willow.

Every woman who used to look at its modesty
Used, through its shame (its being ashamed), to become face-concealed:

Used, through shame (of herself), to lower the veil on her face;
The cheek concealed and the face hidden.

The Khifchák woman bound her face from that day
When the fashioner (Balínás) fashioned that form in hard stone.

To the delineator the king spoke, saying:—" This form,
" How exercised it effect upon this tribe of stone heart?

" For they listened not to our words;
" (Yet) they look at this stone and obtain understanding (of propriety)!"

The sage of vigilant fortune gave information,
Saying:—" Of Khifchák the heart is hard like stone.

" Although they are in body (white like) silver, they are of stony (black) heart;
" For this reason, they are inclined to stony hearts (tilisms).

" When their chattels (persons) pass by this stone (the tilism),—
" By it, their hard heart becomes soft;

" Because—a face with this hardness (blackness) of hard stone,
" When it keeps itself concealed for the sake of honour and reputation,

65 " If we conceal the face, it is lawful,
" Against the tyranny (the lust) of the stranger and the shame of the husband.

" Another reason, which is celestial (the effect of the planets),
" I utter not; for it is a hidden mystery."

65 In the book of manners it is written—that it is not proper for the wife to look at her husband so that their four eyes should meet. Nay, when her husband looks at her she should gaze on the ground.

In " The Customs and Manners of the Women of Persia," translated from the Persian by James Atkinson, 1832, it is said:—

When women come out of the bath, they ought to dress in gay apparel; and, if they have any engagement, proceed to the house of their friend or lover. If they meet a handsome young man on their way, they must cunningly remove a little of the face-veil, pretending:—" It is very hot. How I perspire! My heart is wounded." and talk in this manner, and stand a little while, till the youth smells the 'itr (otto of roses), becomes captivated, and sends a message describing the enchanted and bewildered state of his mind.

66 The effect of a tilism is due to earthly, coupled with celestial, elements.

By the power of this exalted tilism,
The face-binding (the veil) became bound about those faces.

Still that tilism set up
Remains in that desert unspilled.

Round about it, a forest of wooden arrows,
As is the grass on the marge of the water-pool.

70 Than the feathers of the arrow, eagle-overthrowing (fixed in the soil),
(More) numerous are the eagles round about it.

All the tribe of Khifchák who arrive there,
Arrive bent (bowed) before this peerless image (the tilism).

If from the road a footman or a horseman arrive,
Like the worshipper they offer worship to it.

The horseman who urges his steed before it,
Places an arrow from the quiver in its quiver (the arrow-cleaved ground about it).

The shepherd who there causes his flock to arrive,
Places before it a sheep of the flock.

75 The eagles come from the lofty zenith;
They leave not a hair of that sheep.

From fear of the eagles of steel-claw,
No one wanders about that hard stone (lest the eagle should snatch him like the sheep).

Behold the image (the tilism) which the image-fashioner accomplished!
Sometimes, it tied the knot (so that people worshipped it); and sometimes, loosed (so that people fled from it).

77 "It tied a knot" means—the worshipping of that image by the people

Come, cup-bearer! that virgin, face-concealed (the untasted wine of senselessness in the cellar),
Give me, if solicitude for a husband be hers.

I will perform hand-washing with pure (wine of senselessness) from the impure (apparent wine);
To the virgin like this, it is proper to draw the hand (washed as regards all other virgins)!

of Khifchák; for the worshipping of an object not God is a knot on the thread of life.

"It unloosed a knot" means—the wearing of the veil by the women of Khifchák. This was a difficult matter, the loosening of which with the nail of deliberation appeared impossible

# CANTO LVII.

## SIKANDAR'S LEADING THE ARMY, BY WAY OF KHIFCHAK, FOR WAR WITH RUSSIA.

1 Again the nightingale (Nizámí) has entered the garden (of sweet speech);
The Parí (Nizámí) has come before the luminous lamp (of sweet speech).

My (poetic) fancy makes the Parí-form (presents the beauteous form);
Makes me (from melting thought) like the Parí-form (the unexampled form).

1 Enchantment-utterers ('azá,im khwánán) at the time of summoning jinn or Parí, kindle at night a lamp, and then utter their enchantments.

The garden may signify—Nizámí's heart.

2 My poetic fancy presents the Parí-form (in appearing and disappearing);
Makes me like the Parí-form (unexampled in ever-changing subtleties of verse).

From this mine (the dusty body), dark, of Ahriman nature,—
Behold the jewel (lustrous words) which with this luminosity I bring.

A thousand praises be on the wise ones (the skilful poets),
Who bring the luminous gold (lustrous speech) from the dark mine (the dusty body)!

The representer of the detail of this history
Represented to the lord of the marches in this fashion,

Saying:—When the world-king, the sage of Rúm (Balínás)
Ordered that he should make wax (an image out) of the (black) stone,

By its own beauteousness, that desired image
Became adorned like a turquoise picture.

The delineator (Balínás) made it of such beauty
That he fastened the silk (of shame and envy) upon the painting (of beauty) of the Turkáns (the lovely women of Khifchák).

When the form-displayer (Balínás) set up the form (of the tilism),
From before the form the king made void the place (departed):

Scattered treasure wherever he went;
Endured toil in the hope of (gaining) ease (for the world):

3 The dark mine may signify—an inkstand.
6 The second line hints at—his making the stone heart of the people of Khifchák *soft* like wax.
7 The first line may be:—
That image with its own beauteousness desired (by Sikandar).

Went some stages in each week ;
Remained some night-watches (of seven hours) at every stage.

When the stage (Sikandar's camp) came near to the enemy,
The lions (Sikandar's warriors) made sharp their claws for rage.

A spacious place it was,—near to water ;
There, at the time of sleep he alighted.

In that place abounding with birds, all—from the king to the men of the army—
Rested from the toil of the road.

He arrayed a camp like the stars ;
In it, a court up-raised to the sphere.

Made the world peacock-like with (variegated) standards ;
Placed the door of the royal pavilion towards Russia.

To the Russian (Kintál), the news went that:—" The holder of Rúm
" Has brought the army to this land and clime.

" An army (the greatness of) which makes lame the foot of reflection ;
" When it strikes the mountain it makes the mountain sweat :

" Warriors, swordsmen, countless,
" For man-biting (slaying), like the wriggling (raging) snake :

" Noose-casters, who, like the savage lion,
" Bring down the heads of elephants :

17 The spy speaks from couplet 17 to 25.
18 "Kuh" is contracted for koh, a mountain.

" Slaves of Chín, who in contest (such is their skill)
" Cause a hundred wooden arrows to leap from (the split of) a (split) hair.

" Sikandar? No; this is a savage dragon;
" This is for the world a calamity of the tyrant!

" Moving with him not an army (but) a mountain;
" Beneath which earth has become powerless:

" Of elephants,—two hundred elephants, steel-clad,
" That bring earth's blood into tumult.

" (His camp),—a plain full of elephants and those of elephant-body (warriors),
" All army-harassing and army-shattering."

When Kintál the Russian, who was chief,
Became informed that the sphere was intent upon this work,

He raised an army from the seven Russias,
In the manner of the bride arrayed with the seven (decorations):

From Purtás, and Álán, and Khwárazm,—the multitude
Raised a torrent like the river and the mountain:

From the Ísú land (of Russia) up to the Khifchák desert,
(And) traversed the land with sword and armour:

All the army immersed (clad) in iron,
The helmet of iron placed on the head:

27 The seven decorations are—ḥinná,a, henna; samah, a herb; gulgúna, cosmetic; safeda, white lead; áb, water; zarak, gold leaf; gháliya, a perfume of musk, ambergris, camphor, and oil of ban nuts; surma, collyrium.

28 The second line may be:—
Raised a torrent like the mountain-stream (whose water is all stone and wave mountain-high).

All, shield within shield, face-turned (to one another);
Not a place open (among them) for a single hair:

All bold like the roaring lion,—the warriors,
From each one a great elephant turned (in flight):

Every moment shouting and cry-uttering,
From the noise of which (courage-exciting) the old man becomes young:

An army,—not to such an extent that the army-understander (the military man)
Might cause computation to arrive at its limit.

35 When the general reckoned what was before him,
Its number was more than nine hundred thousand.

At the end of the far road they alighted,
A space of two farsangs distant from the king's (Sikandar's) army.

To the army Kintál of Russia thus spoke,
Saying:— "To man-overthrowers, what fear of the maiden?

"The army like this, luxurious, toil-unseen,
"All end to end, káraváns of treasure,—

"How may they hold the foot (be firm) against the Russians?
"Delicate ones like these and warriors in name, not in nature:

40 "The surcingle all bejewelled; the bridle golden;
"The tray crystal, but the cup amber (jewel):

"All their occupation—drinking and fire-worshipping;
"Not wandering a single night (in the battle-field) fighting:

31 "Zír" may signify—low; great; the cry of flight.

" At night-time (engaged) in exciting sweet perfume;
" In the morning-time, in mixing wine:

" To devour the liver (to reduce its size by enduring hardship) is the work of Russians;
" Wine and sweetmeats is the work of maidens.

" From the Rúmí and the Chíní contest comes not;
" Wine and sweetmeat is the work of maidens.

45 " God gave to us such wealth (Sikandar's army),—
" How can one close the path to that, God-given?

" If in sleep I had beheld this plunder,
" My mouth would by this lusciousness have become full of water.

" In this multitude there is none without the gold crown;
" Nor in the river find we so many jewels:

" If we bring to hand this wealth,
" We may bring defeat upon the climes of the world.

" We will seize the world and exercise sovereignty;
" Will every year exercise lordship of the cup."

50 After that, he (Kintál) urged his horse of mountain-stature,
Some individuals accompanying him.

He pointed out with the finger, saying:—" Behold, from afar
" Are the delicate ones and húrís, world within world (numerous):

" The door and the court full of jewels and treasures;
" The ruby and the pearl instead of the spear and the mail-armour:

42 Rich persons burn aloes at night-time and raise smoke so that noxious exhalations may not reach them.

" The saddles golden—all with ruby-work ;
" Horse-cloths bejewelled :

" The begemmed cap uplifted;
" The garment (like that of women) continued down to the palm (the sole) of the foot :

" The carpet all of brocade and the silk of Sha'r;
" Neither the spear in the hand, nor the arrow in the quiver :

" All musky of mole (bepatched) and anklet-wearing,
" The tip of the tress twisted above the ear :

" Head to foot, in royal jewels;
" Neither the foot the runner, nor the hand endowed with power :

With those languid feet of strained power,
What army can Sikandar defeat ?

" If on them fall the head (the point) of a needle,
" (Wide) like a window they open the mouth (in lamentation).

" They wage war by date and the kalendar (of happy omen);
" Delay a month in calculation :

" Not of this sort, are those soldiers that, on the day of battle,
" Bring forth the dust (of destruction) from a broken clod:

" When we all at once make an attack upon the place,
" They will not keep the foot (firm) against a single assault of ours."

55 The first line may be :—
The carpet all of brocade and the garment (sha'r) of silk.

59 The foot of a needle is its eye.

When the Russians, hardship-enduring and hard of brain,
Heard a highly artful speech of that kind,

They placed their heads (in submission) saying:—" As long as we live,
" We are head-lowered (in submission) to this treaty and covenant,—

" We will endeavour to strive like the crocodile;
" Will leave neither the perfume nor the colour of this flower-garden (Sikandar's army, rich and powerful):

" Will make an assault against the enemy of power (thy enemy);
" Will make the hard stone blood with the spear-point:

" When we draw the hand from the rein towards the dagger,
" We will draw the enemy's (Sikandar's) head within the snare (of the noose):

" Will not leave an enemy of the king (Sikandar's army);
" Will not leave that crown and throne (of Sikandar):

" When we cut off the heads, and the reckoning (on account of the number) comes not,
" We will not fear again such conflict:

" Will snatch them like straw (does) the amber;
" Will grind them all beneath the foot:

" Of these brain-strained ones of battle;
" Of the manly men,—we will not leave one."

68 In couplets 68, 71,—dáshtan signifies—guzáshtan.

71 Brain-strained ones are those of unharassed brain; and consequently of red and white complexioned limbs. For the redness and whiteness of man's limbs depend on the freshness of his brain.

When the Russian beheld his army ardent of heart,
He considered the (hard) mountain softer (less) than his own power:

Came to the camp with the design of battle;
Took blight (hesitation) from his heart, and rust from his sword.

On this side, the king, the army-shatterer (Sikandar),
Sate in deliberation in the assembly.

All around the king,—the chiefs of the army,
Like the stars around the moon, sate—

Kadr-khán of Chín; Gor-khán of Khutan;
'Ra,is of Madá,in; Valíd of Yaman;

Zarívand (chief) of Gílán, (born) of (the country) Mázandarán;
Nayál, the hero of the land of Khávarán:

Daválí of Abkház, and Hindí of Ray;
Kubád the Valí of Usturakh, of the kindred of Kay:

Suhayl of Khurásán, and Kúm of 'Irák,
Barísal of Arman,—in this league (of waging war):

From Greece, and Europe, and Egypt, and Syria,—(numbers),
Not to such a degree that the total may come from speaking.

The world-possessor made them free from care (fear);
Gave them hopes (courage) by his heart-ardency.

Thus he spake, saying:—"This army (of Russia), war-seeking,
"Sweated (practised) not in the contest of lions.

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77 "Gílí" may mean—belonging to a tribe of Turkáns wearing the gilím (blanket) called gíl.

" (Only) in thieving, and treachery, and highway robbery,
" Display they manliness and man-overpoweringness :

" They have not experienced double-handed anyone's sword,
" The battle-axe and the spear—all in front and rear :

85 " Have fit,—neither weapons nor clothing;
" From those weaponless warfare comes not well :

" In the battle-ranks,—a few naked (unarmed) men,
" Why is it necessary to hew down from head to navel ?

" When I seize my sword and move from my place,
" I fasten down the hand and the foot of (the mountain) Alburz :

" I am that world-seizer,—that Dárá, the hero,
" From me sought to take the place (Rúm) ; but took not even his own life (in safety).

" By the art that I exercised against Kaid,—
" How did I cast him down (in submission) at my foot.

90 " When I did battle with the army of Fúr (Porus),
" Fúr, through manliness, devoured camphor (became cold and died).

" When my brow fixed the knot (of the bow-string) on its eye-brow (two horns),
" The king of Chín laid down his bow-string (and submitted).

" Not mine is fear of war with the Russians;
" For the great torrent pours down water from the mountain.

" From the mountain of Khizr (Khizrán in Turkistán) to the river (Jand) of Chín
" I behold the land—all Turk on Turk.

92 As the mountain causes the torrent to fall, so will I cause the Russians.

" Although the Turkáns were not allied (in friendship) with the men of Rúm,
" With the men of Russia their rage even greater than with the men of Rúm :

95 " By the sharp darts of the Turkáns of this halting-place (Sikandar's camp)
" One can scatter the blisters (of flight) on the feet of the Russians.

" Often, the poison which brings distress to the body,—
" By another poison it is proper to obstruct.

" I have heard that from the wolf, the fox-seizer,
" The old fox escaped through the noise of dogs :—

" Two young wolves sowed the seed of malice ;
" They took up the pursuit of the old fox.

" A village there was ; in it large dogs,—
" All thirsty for the blood of the fox and the wolf.

100 " The fox, remedy-deviser, expressed a cry
" Which opened the fastening from the mouth of the dogs.

" The village-dogs took up the cry ;
" For they thought the fox a wolf.

" From the noise of the dogs, which came from afar,
" The wolves were terrified and the fox escaped.

" The meditator, work-knowing, at the time of action,
" Becomes free from the enemy (the Russians) by the enemy (the Turks).

" Although—with these arms and weapons,—mine
" Is no need of anyone's aid,

105 " Not closed is the door of remedy to the remedy-deviser ;
" Every matter is not connected with the sword."

The chiefs of the army drew forward their heads (in obeisance),
Saying :—" We pour our blood at thy feet.

" Before this, we were not sluggish of endeavour ;
" Than that (former time), we will now display tumult more furious.

" Both for the sake of manliness, also for the sake of wealth,
" We will contend with the malicious enemy."

When the Khusrau gave much heart (encouragement) to the army,
—For it is improper that anyone should be heartless,—

110 He was in thought until evening-time,
Saying: " To-morrow the sword (of war) and the cup (of peace)—which befits ? "

When the luminous day was hidden by the dark night,
The night-patrol went forth and the day-watchman (the spy) slept :

The countless guards of the camp
Sate (watched) on the guard-roads (beats) :

They left not the dark night guardless ;
They kept guard from night till morning.

Come, cup-bearer ! that quicksilver reduced to ashes (the wine of senselessness, ruddy and joyous),
Produced by cinnabar-working (mixing),

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108 In some copies the second line is :—

(a) We will strive as long as there be the grain (of life) in the sack (of the body).

(b) We will strive as long as there be the grain (of plunder) in the sack (of the enemy).

114 They drink mercury táfta (made ashey, slain), and by so doing increase the appetite for food and the ruddiness of the body.

The whole of the second line means—ground down, rubbed.

115 Give me, that I may take it into the palace-court (of my retirement, or of my heart, the place of Divine inspiration);
May bring it to use (drink it) like ground cinnabar.

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# CANTO LVIII.

## SIKANDAR'S FIGHTING WITH THE RUSSIANS.

### THE BATTLE OF THE FIRST DAY.

1 O world-experienced old villager (Nizámí)! bring (utter)
Words cherished, heart-pleasing,—

When came the Khusrau from Chín to Rús?
Where carried him this stubborn steed (the blue sky)?

What sport displayed the sphere again to him?
What sorcery displayed the world to him?

The narrator (Nizámí), the banker, the jewel-seller,
Filled the ear of speech (this tale, like a bride) with the jewel (the ear-ring of lustrous verse),

5 Saying:—When the army of Rúm witnessed the agitating (for plunder) on the part of the Russians,
It considered the world (ugly) like the peacock, feathers plucked out.

At the king's order they upreared the standard,
And made their abode in that spacious plain.

It (the army) took not its side to the couch (slept not);
(But) counted the stars in fortune-seeking.

When the earth folded up the carpet of black silk (the darkness of night),
The morning appeared with the sword (the effulgent rays) and the basin (the sun).

With (notwithstanding) that sword that appeared gleaming from the basin,
The sun became head-lowered (conquered) by the sword (the peak) of the mountain.

From the dark screen of the cloud (the darkness of the mountain-shadow), came forth
A mountain (a number) of swords (effulgent rays) from every sword (top) of the mountain.

Not two armies, I say; two seas of blood—
Greater in greatness than the sand of the sea.

They (the two armies) hastened to the design of blood-shedding;
Upraised together the sword and the standard:

In that place straitened (by the multitude of the two armies), spacious to the extent of two plains,
They pressed the foot like the mountain of steel.

In that battle-field, the general of the battle-field
Arrayed the army at the king's (Sikandar's) order:

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8 "Tegh va tasht" (kingly requisites) are introduced out of respect to the Russians.

9 Through the sword's gleam the sun became lowered of head (abashed) and descended.

Otherwise:—

With that sword (the luminosity of day) that from the basin (the sun) appeared gleaming
The sun became lowered to the mountain-top.

10 The Russians occupied the mountains. When the morning appeared many swords flashed into view from the mountain-top.

With those steel-clad of diamond sword
Brought forth a cloud (of dust) to the resplendent sun:

Separately, with the horsemen of each contingent (of the Irán army),
Upreared a fortification like the mountain (in massiveness and firmness).

Daválí and the warriors of the Irán land
Displayed hot fury towards the right wing:

Kadr Khán and those of Faghfúr all together
Uplifted the standard on the left wing.

The wing—the royal slaves, with the poplar (arrow),
Ranks arrayed for slaying without mercy,

(Was) in front of the elephant (Sikandar's steed), steel-wearing;
In rear of the elephant (were) the warriors, thunder-shouting.

The king of elephant-body, possessed of a thousand hopes (born of his courage and of the bravery of his troops),
Bound his loins on the back of a white elephant (given by Kaid).

On the other side the Russians, red of face,
Illuminators, like the place of adoration (the fire) of the Magi.

The right (wing), arrayed with the men of Khazrán;
From the left, the shout of the men of Purtás excited.

In rear, the men of Alán; on the wing the tribe of Isú,
The casting of the (enemy's) head (slaying) rendered lawful (obligatory) to themselves.

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15 Otherwise:—
Of the steel-clad ones of diamond sword,
He (the general) brought a cloud to the resplendent sun.

24 The second line hints at—the men of Alán freely giving their own head (life) in battle with the enemy.

In the centre, the Russian (general), the malice-seeker,
Breast-washed of love for Sikandar.

On both sides,—the army, rank-arrayed ;
Earth (dust)-uplifted like the sky :

The great brazen bells came into agitation ;
(And) expressed clamour like the sick Hindú :

From the sphere-splitting roaring of the (Rúmish) drum,
Contortion fell upon earth's navel :

Verily, the Turkí reed, scream brought forth,
Brought force into the Turkán's arm.

Of Arab steeds,—the (shrill) neighing, the earth-splitter,
Caused injury to reach the earth as far as the fish (beneath the earth).

A cudgel, a great mace, seven times heated (for the sake of hardness and heaviness),
Brought forth shouting from the bull of the sphere (Taurus).

The sword (of Indian steel), in lustre like silver,
Brought forth blood-drops from the silver (the polish of its surface).

The poplar-arrow of three feathers made passage through iron
As the fowl of two feathers (wings) over the meadow.

From the spear, the surface of the dust became the cane-brake ;
From the iron maces, the low earth became the mountain :

25 The second line may mean—that the plateau of the battle-field was as lofty as the sky.

27 For brazen, read Russian.
The clamour of the black iron bell is likened to the lamenting of the sick black man (the Hindú).

28 " Bar afganda " signifies—dar uftáda, dar afganda shuda.

31 " Josh " may signify—halka.

35 The spear-point opened a fountain of blood from the stone
(the warrior's body);
In it, a hundred forests of the arrow of the white poplar
sprung:

From the screaming of the drum in the hide of the wolf,
Great became the desire for a little tumult:

The (sharp) spear-point making play at (splitting) a hair,
Making pure (washing) the enemy's face with blood:

The arrow made of white poplar,—its fruit all the red rose
(blood);
The rose (the drop) of blood dropping from its thorn (the
point):

The crocodiles of the swords, cuirass-cleaving,
Made the neck long for neck-slaying (striking).

40 Through the bringing forth of tumult of the tribe (the
army) of Russia,
The headstrong steed became the obedient galloper beneath
the lions (the horse-soldiers).

From the body of the mountain-seam, vapour expanded,
(Thereat) trembling fallen on the limbs of the earth.

With (in the opinion of) the meanest Russian was not
worth—
There a straw—the bravery (of the men of Rúm).

36 The tone of a drum of wolfish hide is high.

37 "Namází kardan-i-rú,e" signifies—pák kardan-i-rú,e.

40 The restive horse becomes quiet in the presence of the lion.

41 This couplet is placed sometimes after couplet 38, sometimes after couplet 39.

The first line will then be:—

(a) The poplar arrow (or the crocodile of the sword) with its point ripped the mountain-seam.

(b) The poplar arrow (or the crocodile of the sword) let forth vapour from the mountain-seam.

42 "Filáṭús" signifies—Firáṭús, a place, the people of which are celebrated for wisdom.

Verily, the men of Rúm, standard exalted,
Cast fire into (set fire to) water with the sharp sword of Indian steel.

The throat of the (vast) atmosphere was choked (with dust). O wonder!
Constriction of the breath seized the (great) world's palate (the atmosphere).

45 Neither,—on the earth a foot (of power) to the runner,
Nor,—in the air a place for the flyer (the bird).

From the Russians, forth to the battle-place came
A lion (a warrior) of Purtás of brazen helmet.

He moved like a mountain on the back of the wind (the fleet steed);
Behold the wonder that the mountain stood on the wind!

He sought a warrior and swaggered;
He praised himself as one renowned,

Saying:—"Of the people of Purtás in this (their) raw hide (of the weak body),
"The back became strong by my being a (valiant) Purtásí.

50 "I rend panthers on the mountain summit;
"Devour crocodiles on the river-bank:

"Filátúsí" signifies—a dának (dáng), less in value than a diram.
"Filátúní" signifies—bravery. It is the agent to the verb "was not worth."
"Filáṭúsí" and "Filátúní" have each two yá,es; the first yá,e maṣdar, the second yá,e nisbat

49 Otherwise:—
Saying:—In this (my) raw hide (of apparel) to the people of Purtás
Is joy (in consequence of my bravery) at my being a Purṭásí.
The first line may be:—
Saying:—Of the people of Purtás in this their raw hide (of apparel).

" Have, like lions, formed my nature for conflict;
" Have not, like foxes, cherished my tail (chosen deceit):

" Am rough with claw; am hard with force;
" Rend in attack the flank of the male wild ass.

" All raw blood is my drinking;
" All raw hide is my clothing.

" My spear enters the navel from the side;
" I utter not a lie.—Behold the field of battle!

" Comes an army from Chín and Rúm,—(it will not conquer me);
" For the fire becomes an illuminator by wax (the soft enemy).

" May God not pity (pardon) that guide (to my desire),
" Who displays in the day of blood pity for me."

From the centre of the king's army, before that savage hawk,
One cuirass-clad went forth galloping:

For contest-making, they unfolded their claws;
For a while, in that action they exercised delay.

From the sword of the wrathful Purtásí,
The brave Rúmí came to the dust.

Another Rúmí went and also experienced the dust (of destruction);
For he found the Purtásí very skilful.

51 "Dumba parwarda" may signify—ease chosen, deceit practised; for dum dádan signifies—to deceive.

52 The hide of the wild ass is very tough.

56 This man of Purṭás, thirsty for blood, calls his opponent who indulges his desire for blood—a *guide* to his desire; and his opponent's coming to slaughter—a gift. If, then, he waver in coming to battle, the Purṭásí says:—"May God not pardon him!"

Thus, until to the number of seventy men
Of the men of Rúm came to the sword in conflict.

A prince there was, Hindí by name;
Many heads severed with the keen sword of Indian steel.

Against that rending wolf, like the raging lion
He raged, the steel sword in hand.

They, strength-essaying, made many an assault;
The fortune of neither came from its footing.

When the prince became firm in endeavour,
—The sword of Indian steel upraised to the shoulder,—

He so drove the cutting diamond (the sword)
That he cast the head of Purtás beneath the hoof (of his steed).

Of the Russian army, a lion of distraught head,
A Russian shield attached to his neck,

Came into battle, swaggering;
In regard to his opponent's blood, designing:

From Hindí he suffered such a sword-blow
That the Russian shield became independent of (apart from) him.

Immediately in anger came another Russian;
He also fell while they bring the eyes together.

Thus, until mid-day he slew several warriors;
Like the fierce panther, deer-pursuing.

The spirit of the Russians became confined;
No other warrior came to conflict (with him).

Hindí turned the rein to the place of repose,—
Head to girdle, stained with blood and sweat.

When the king beheld him thus (a warrior), he honoured him;
Prepared for him a dress of honour worthy of himself.

On both sides, the armies dismounted;
(And) established the advanced guards on the guard-place.

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# CANTO LIX.

## The Battle of the Second Day.

The next day, when this cup-bearer (the sun), morning-rising,
Scattered rubies of ruddy wine (its effulgent rays) on the dust,

The two armies, like a sea of fire raging,
Opened (strung) again the bow from the ambuscades.

Again they came to battle;
Came a-hunting for lion-overthrowing.

The (clang of the) globular bell, liver-twisting, and the clamour of camel-bells,
Took brain from the head, and colour from the face.

Verily, the brazen drum of wolfish hide
Made—not the heart; nay, the steel (sword) soft!

1 "Ṣubḥ-khez" may mean—early riser, or early rising. The same may be said of all compounds formed of a noun and a verbal root.

5 At the time of fear even the man of war becomes heartless (wanting in heart), and his weapon useless.

Through the tumult (of battle) earth's foundations (the mountains) fell;
The sky cast the shoe (ceased from motion), and the sun the nail (supporting it in the sky).

Of the people of Ílák, a head-exalter went forth;
A horseman, the hastener like a fire.

From head to foot concealed beneath iron (armour);
In hardness and iron-heartedness like the world (merciless Time).

He sought a warrior like the raging elephant;
That one who came escaped not from his píl-pá mace.

The brave ones (of Rúm) experienced faint-heartedness as regards him;
They turned the head from the lion's grasp.

After a while, a fierce black lion (of Rúm)
Came forth from the line of the centre-place,

—On a horse of Bukhára-breed; in stature, the elephant,—
Shouting and more raging than the river Nile.

To the warrior of Ílák, of Satan-face, he spake,
Saying:—" The sun (Sikandar's chosen warrior) has come forth from concealment.

" Like cup-bearers, I am—cup in hand;
" Not of wine,—of the blood of the warriors of Ílák!"

This he said, and pressed his thigh against the steed;
Uplifted the heavy steel mace.

6 Since the sky is called sabz-khing, the shoe and the nail are mentioned.
In battle, from much galloping, shoes and nails are cast.

From the mace of that elephant, battle-essaying,
The head of the elephant-form (the Íláki untried in battle) came from its footing.

By the steel mace, the Íláki became low;
With the deluge of his blood, the earth became intoxicated.

From that multitude, a horseman, more head-exalting,
Urged his mountain-like steed against that mountain-plucker.

With another wound, he became low with the earth;
Thus passed from his hand some neck-exalters.

In the end, that head-casting (the slaughtering of the enemy)
Gave to him the pride of head-exalting.

Of the steel-armoured ones (of Russia), his diamond sword
Slew many; but, alas, he also was slain.

From the former (mid-day) prayer till the other (afternoon) prayer,
Another contest-maker went not to the battle-field.

Again the blood in the liver expressed the agitation (of wrath),
God's detailed decree reproved God's general decree (saying:—Why hast thou not accomplished the appointed order?).

28 "Bar baná gosh zadan" signifies—tambih kardan; tapancha zadan; khabar-dar-sákhtan; agáh gardáníдan; bedár namúdan; bar káre tahrís namúdan.

"Kazá" signifies—hukm-i-kullí azal; hukm-i-iláhí ki dar hakk-i-'ibád dafa'tan sabt shuda ast.

"Kadar" signifies—hukm-i-juzíyát; ánchi, ba tadríj ba tabk-i-án dar 'arsa,e zuhúr mí rasad.

From the Russian (army), came a horseman like the elephant,
With a face (ruddy) like the red-coloured (bakam) tree; eyes (black) like the (black) Nile.

He sought out an opponent from among the men of Rúm;
Kept displaying manliness; kept slaying men:

Drew a multitude in this way to blood;
Drew out the life from the body of many.

From much slaying of men, war-essaying,
The judgment of none came towards contest (with him).

When the Russians obtained such superiority over the Rúmí,
He regarded (even) the elephant low (weak) as regards his mace.

He kept circling, the Indian steel (mace) in his grasp,
Slew some of the Rúmish and Chíní army.

Assumed height of stature like the length (the shaft) of the spear;
Began spear-playing in that battle-field.

From the flank of the monarch's camp
An excellent horseman urged forth his steed:

Not a horse,—an eagle he urged;
Not a sword,—a crocodile he belted:

His silk (soft) body in a yellow quilted garment;
A cap of steel like lapis-lazuli.

He came into the battle-field like a raging 'Ifrít,
A battle-weapon, "the char-pahlú" in his grasp:

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34 The chár-pahlú is a short spear whose point has four sides.

Brought a great assault, and to the Russian spoke,
Saying :—" This very moment, thou shalt sleep in the dust.

" I am Zarívand of Mázandarán,
" To whom battle is sport; I am Ahriman!"

When the Russian looked at him and at his form,
With yellowness (through fear) his head began to wander:

He knew that in the circling of combat with him
A warrior like that was not his man.

He gave the rein towards his own camp;
Kept going, fleeing, like the fierce wind.

The bold horseman (Zarívand) delivered his spear
Behind the back of that lion, back-turned (in flight).

The weapon scratched the back of the flying one;
The spear went forth four hands from his chest.

From the swiftness with which his steed, wind-footed, went,
He caused that transfixed body to reach its place.

To him relation and stranger hastened;
They found a slain one a cross become.

When they (the Russians) saw that that dragon of battle
Made the back-bone ("salb") of warriors a cross ("salíbí"),

The rein (of attack) front and rear became bound;
No one of Russian Purtás moved from his place.

When the army became distressed with patience-exercising,
Like a mountain-fragment went forth a Russian,

37 The second line may be :—
The desire came his to flee from the anger (of his enemy).

Of the relations of Kintál, by name Gúpál,
Against whom, the champion (Zarívand), like Píltan (Rustam), moved proudly.

The two swordsmen strove together ;
Raised the sword in every direction.

In the end the endeavour of Zarivand, the hero,
Took the striver's (Gúpál's) life in an assault.

Thus, until of the Russians, sphere-inclining (arrogant),
He brought down seventy bodies from their footing.

At that savage lion, Kintál was confounded ;
For he saw the foot (the standing) of the army languid on account of that work.

He put on the cuirass ; raised the helmet ;—
Like a cypress whose fruit and leaf were the sword.

Like a dragon, he came to the saddle,
(And) loosed his steed against him.

When Zarívand saw that the lion (Kintál) came,
He roared like the roaring cloud.

Against each other, the sharp sword drew they,
From heat become quick rising like the sky :

Two parts, like the (forked) compass, centre-travelling,—
One slow of motion, the other quick of revolution.

Much they circled around (each other) ;
(And) delivered many a wound (burning) like fire.

Not superior became one to the other ;
The contest passed from morning to night.

56 "Parrah" signifies—border, as—parrah-i-koh ; parrah-i-bíní ; parrah-i-kaiya ; parrah-i-doláb.

Of these two, one warrior was sometimes circling about the other ; sometimes standing in the centre like the point about which the leg of a compass revolves.

At length, the king of Russia (Kintál) struck a sword-
blow
At that person adorned like the bride:

60 Brought him from the saddle of gold to the dust;
Brought forth the destruction of that furious (teeth-
showing) lion.

When the slayer (Kintál) obtained his desire over his
enemy,
He hastened with gladness towards his own camp.

Heart-straitened became the world-possessor (Sikandar) by
that affair,
That the chief of Gílán had come to the dust.

For the arranging of his affairs (burial), he ordered
In a way that was suitable to him.

---

## CANTO LX.

### The Battle of the Third Day.

1 The next day, when this soldier of sultán-pomp (the sun)
Struck up his mountain-like hump (arose) from the sea of
Chín (his place of rising),

Both armies inclined to blood;
They upreared the standard like (the mountain) Basitún,

The cloud (the troop of warriors) from the sea (the two
armies) began to thunder;
The lion (the warrior) put forth his head from every forest
(body of troops).

The (scream of the) brazen trumpet of the warriors went
to the zenith;
Blood flowed, wave on wave, from every corner.

From the Rúmish army an elephant, mace-seizer,
Drew forth the sword and bound the arrow:

Sought out a man for battle-essaying;
A warrior (of Russia) went forth in a yellow khaftán.

The Rúmí let go mace from his hand,
He shattered altogether the head and foot of the Russian.

He sought another; to him, this also happened;
He (the Rúmí) knew nothing, save brain-beating.

An Alání, a horseman, by name Firanja,
Skilled as to sword (war) and as to cup (peace),

Came,—a mace raised to the shoulder,—
From seeing whom the sense of the brain departed.

This one (Firanja) displayed his mace in rage;
That one (the Rúmí) placed a mace on his shoulder.

Their maces became together a (narrow) door of two leaves,
In that door, their striving became great.

When the Alání knew that in his path
His (Rúmish) enemy remained fortuneless (the mace let fall from his hand),

He raised the mace and struck at his head;
He scattered his head (brains) from his body.

In Pahlaví, "dar" signifies—strife
Otherwise:—

Their maces became together a strife of two maces;
In that strife their striving became great

When two persons attempt to enter by a narrow door or two leaves, there is certainly pushing and striving.

When he drew the poll of his enemy's head in blood,—
By that head-drawing, he raised his head to the sphere.

Of the heroes of Arman a fierce lion—
In slaying, stout of heart; in manliness, bold:

By name Shirváh, lions surpassed,
In the battle-field completely proved:

A crocodile, two swords uplifted;
The head of crocodiles with the sword severed—

Urged his steed for battle with the Alání;
And kindled lightning with the flashing sword.

When Firanja beheld such pre-eminence of force (shown by the two uplifted swords),
He stitched his shield to his shoulder like the ant's wing.

On him, Shirvah struck the sharp sword, in such a way
That the bird of his life made flight from the cage (of his body).

From this side a neck-extender, loin-girt,
Whipped forth his steed like a fierce fire:

Strove and displayed acts of manliness;
—With Shirvah in lionishness how profited he?—

When he (the Russian) beheld the powerful enemy, he exalted his neck;
He also laid his neck low with one blow of his (Shirvah's) sword.

One—mountain-like, from the mountain Lákau, by name Jaram,
Came, from seeing whom the world became distressed.

20 His shield appeared to grow from his shoulder as does the ant's wing.

On his head,—a helmet of iron-surface,
Which repelled contest from his form.

On his body,—a coat of mail flashing
Like luminous mercury; like polished silver.

Like the raging lion he came against Shirvah;
Gave him not a moment's respite as regards the world:

Drove the sword against the lion man, in such a way
That he brought forth the dust (of destruction) from that ravening lion.

When the enemy (Shirvah) in that foot-stumble fell,—
His brain with the hoof of the noble steed, he ground.

Of many (Rúmish) heroes of those neck-extenders,
The mark he struck on ice (effaced) from cold love.

When Daválí saw such a great champion (Jaram),
Verily, not (merely) a warrior but a neck-striker (of warriors),

He writhed (with rage) and called for the habiliments of battle;
Prepared to go straight into battle:

Raised to his head the terrible iron-face,
A helmet, thick (having eye-holes) with iron of Chín:

26 Otherwise:—
(a) On his head a helmet made of brass and iron,
That repelled contest from its form.
(b) On his head a helmet with (a terrible) iron face.
See couplet 34.

34 If sufta be read for sifta, the second line will then be:—
A helmet resplendent with steel of Chín.
The couplet may be:—
Raised to his head the (composite metal) brass and iron
Of a helmet thick . . . .

A sword slung, poison-possessing;
A noose like the ringlet of lovely ones, coil-possessing:

Cast the war-housings on the steed;
Came to the saddle like the moving mountain:

Came cheerful of face towards the enemy,
As to the street comes a boy from the school.

When Jaram looked at that adorned grandeur,
He saw his own heart patient of battle with lions.

But for him was no door of returning;
He became helplessly fellow-companion with Death:

He came boldly to Daválí;
Played deceit with the lion-hand (Daválí).

From the enemy's turning, Daválí
Writhed (in rage) on himself like the leather strap.

They brought much quickness into play;
They learned not a single word of mercy.

Daválí bound his loins like the male lion;
Struck a sword-blow on the leather (sword-belt) of his waist.

Without any trouble the sword became the penetrator;
That mountain (Jaram), steel (-armour) weighing (on his body) became two halves.

He had a brother like the raging elephant;
The brother bound his loins for malice.

---

42 Before striking with the sword or the spear, warriors used to boast of their own courage and to utter the names of their ancestors.

43 If davál (a sword, in the language of Abkház) be read for Daválí, the first line will be:—

A sword girt to his loins like the male lion,
He struck . . . .

When from Daválí, he tasted the wound of (struck upon) the leather (of his sword-belt),
He drew his chattels towards the chattels of his brother (expired).

In this way, that mountain of steel back-bone (Daválí)
Shattered many a (Russian) warrior, army-shattering.

Was a Russian,—his name, Jawdara,
To whom the male lion was a fawn;

Fierce, strong, strength-essaying;
Alone, enemy-binding; and territory-subduing;

Much blood to his neck adhering;
Much blood of those neck-exalting, spilling,—

Tightened the knot on the leather (sword-belt) of his waist;
Moved his horse for battle with Daválí.

They discharged against each other the sharp sword,
So that, for the foot, the door was closed against flight.

Against each other, often passed their blows;
Effective they became not on account of their skilfulness.

The Russian raised the sword, the penetrator;
He struck, remorselessly, at that mountain of steel (Daválí).

It (Jawdara's sword) came from the steel-helmet to the poll of the head;
The shattered body became drowned in a river of blood.

---

46 Observe that—

| | | | | | |
|---|---|---|---|---|---|
| Rús is the plural of | | Rúsí | Turk is the plural of | | Turkí |
| Rúm | „ | Rúmí | Jinn | „ | Jinní |
| Hind | „ | Hindí | | | |

Rús, Turk, and Jinn may be applied to one person, but Rúm and Hind never.

Through that langour of limbs, the wound-experiencer
(Daválí)
Made theft of the reins and returned to his place :

Alighted from his horse, and bound up his head.
The king's heart, at that head-shattering, broke.

He ordered the sage that even on the road,—
He should put an electuary on that wound-place :

Should cherish him, so that at leisure
Daválí might rest from his woundedness.

60 When night brought over its head the silken cloth of
collyrium hue (lay in the ambush of darkness),
The head of the moon (its beloved) came (captive) to the
musky noose (of its darkness),

The two lines of the army kept watch;
They allowed not a fly to pass around the royal tent.

---

56 "'Inán duzdí kardan" signifies—to return.
58 "Nosh-dárú" is nearly the same as tiryák.
60 "Kahl" signifies—the sky.
"Kuhl" and "surmah" signify—collyrium.

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## CANTO LXI.

### The Battle of the Fourth Day.

1 When the sun struck forth its head from the corner of the
Nile (the sky),
The sphere washed its coat of the blue (black) colour (of
dark night).

The lions (the warriors) again displayed force;
The whole plain became a burial-place on account of the
wild asses (the slain warriors).

The large bell, together with the small globular bell, came into tumult;
The blood (of men) boiled at the trumpet's breath.

From the clamour of the (Rúmish) brazen trumpet, and the sound of the drum,
From the red rose (the ruddy cheek),—the yellow colour of juniper appeared.

At that moment, Jawdara hastened to the battle-field;
For in himself, he found not a particle of weakness (through wounds).

Again Hindí, like the black lion (the fiercest of all lions),
Hurled his khutlan steed to the battle-place:

Displayed much dexterity with Jawdara,
—The work of the effective wound passed not.—

Cast a frown at last on his eyebrow;
Cast Jawdara's head on the top of his saddle:

Accomplished his own desire as to overthrowing him;
Consigned him to the hoof of his own steed:

Circled boldly, and sought the foe;
(And) made the place void of many a foe.

Was a renowned one,—name, Tartús;
Name mentioned for prowess among the Russians:

In contending, like a (deadly) red dragon;
His striving, all for destruction,—

---

The second line may be —
Blood (slaughter) raged at the trumpet's breath.

See canto lviii. couplet 62.
"Sara" may signify—karí.

"Ráh-anjám" signifies—a steed by which the road of journeying finds an end; a steed that stays to the end of his journey.

Towards Hindí, he came like a torrent in flood,
Which brings tumult from mountain to valley.

In those hostile encounters,
They displayed much bravery.

At last, the Russian (Tartús) made an assault,
Such that he brought forth the dust (of destruction) from that warrior, Hindí:

Emptied the limbs of his blood,
When he poured (out) the wine (blood),—he struck the cup (the body of Hindí) on the stone (trampled on the body).

Took off the helmet from his head (to display his face to Sikandar's army), and said:—"I am
"A lion; for thus I overthrow the prey.

"That one who expresses against me the fold of the eye-brow (the angry frown),—
"Best, that he should put on the shroud instead of the mail armour.

"Me, whom my mother calls Tartús
"The Russian, in the Russian tongue, calls Rustam.

"I will not go back to my place from the battle-field
"Unless (until) I bring down an army from its footing."

By the slaying of Hindí, and the wound inflicted by the Russian, the king
Writhed on himself (in anger) like the ringlet of the bride.

He was intent on that he might turn his own rein towards battle;
Delay again occurred in regard to his intention.

---

17 In Russia, when a warrior overthrew his enemy, he took off his helmet and glorified himself.

22 This delay was through prudence.

Left and right, he glanced (to see)—of the army
Who would go, revenge-seeking, from the revengeful one (Tartús):

Moved his steed, a hastener,
With steel clothing, a great gleamer, like lightning.

An auspicious horseman—like the roaring lion;
Powerful, and dextrous of rein, and bold:

His limbs so immersed in steel
That, save his palate to the extent required for breath, nothing (was) visible;

In caracoling, arrogance-displaying;
With the* sword, play-exhibiting like lightning (the leaper):

From those dextrous deeds of skill which he displayed
Against him, the enemy's (Tartús') power become languid,—

Hurled his steed like the wind against that Russian (Tartús);
Extended his arm for sword-proving:

Struck, in such a way that, from his neck-striking sword
The enemy's head fell into his skirt.

Another (Russian) horseman, more lion of heart than that one,
Came for contest like the male lion.

He also became cast down of head by another wound;
Thus, until several heads were plucked off.

More than forty Russians of mountain-back,
That fighting lion slew with ease.

---

* This horseman was the damsel given by the Kháḳán to Sikandar, and is the agent to the verb "hurled" in couplet 29.

In every direction in which he urged the dark bay steed,
He made his iron (sword) red with the blood of the stone (the hard Russian body).

In every attack, which he provoked on every side (or in every way),
He overthrew a multitude of Russians.

Where his (spear and arrow) point became a hastener for blood,—
Through fear, none came before him.

He prepared a fiery assault;
Loosed the rein against the skilful horsemen.

In that assault which that deliberate mountain (the auspicious horseman) made,
He overthrew a hundred, and slew a hundred, and wounded a hundred.

At his prowess the king was astounded;
At that hand (grasping) and sword (striking) was praise-utterer.

He thus made combats;
Kept pouring the fire (of the sword) upon those thorns (the injurious Russians):

So long as the sky overhead became not musk-rubbing (dark),
He returned not to his place from the battle-field.

When the sun went within the veil of the mountain,
The head of the luminous day (the sun) descended to sleep.

34 The second line may be :—
He made his iron (hoof) red . . . .

36 Reading kísh for nísh, the first line will be :—
When his temperament became . . . .

37 In some copies, the second line is :—
Gave the rein to his steed obedient to the rein.

38 The warrior (couplet 25) made assault deliberately, not hastily.

Dark night (the earth's shadow)—like a black dragon,
Brought forth its head from the fish (beneath the earth) to the moon (in the heavens):

Darkened the road for night-travellers;
Swallowed the moon, as the dragon (swallows creatures).

From assaulting in that assault, the (auspicious) horseman
Rested and came at night-making (to his camp):

Became so concealed in the darkness of night,
That none in the world recognized him.

From the courage of that bold horseman—the king
Entertained the idea that that lion-heart was (verily) the lion (of the forest).

At his prowess, the king was astounded;
At that hand and sword—was praise-utterer,

(And) spoke, in thought, saying:—"That expert horseman
"Who this day did such battle,—

"Alas! if his face I had beheld,
"To him I would have given two hundred unopened stores.

"He displayed strong armedness and slew a nation;
"Made his back strong like my arm.

"A man, he was not;—the roaring lion, he was:
"A hundred praises be on that lion!"

44 When the moon comes within the shadow of Draco, it becomes black or eclipsed.

45 "Shab sákhtan" signifies—shab básh shudan.

48 This is couplet 39 repeated.

# CANTO LXII.

## THE BATTLE OF THE FIFTH DAY.

1 The next day, when this vault of azure hue
Brought forth the gleaming ruby (the sun) from the stone (the mountain Káf or the darkness of night),

An Alání, a horseman, like the roaring lion,
Came forth,—a black dragon (a black steed) beneath him.

In his hand a mace fit for seventy men,
That would shatter the brain within the head of the mountain Alburz.

He kept seeking the warrior-foe; circled alone;
(And) brought forth the dust of destruction from the warriors of the world:

---

1 Caucasus. The appellation is neither Sanscrit nor Grecian; it must be Persian. The real name should be Kasus or Kas.

In Persian, Koh signifies—a mountain; in Sanscrit, Koh Kas would become Kasgar,—not to be confounded with Kashgar, east of Samarkand. The true Sanscrit name is Khasagiri, the mountain of the K'hasas, an ancient tribe who inhabited this range from the east of India to the confines of Persia, and probably as far as the Euxine and the Mediterranean Sea.

The name of K'hasagiri is confined to a few spots. In Sanscrit the range is called—Himáchal (the snowy mountain), hence Himálaya (the abode of snow). The Greeks derived Imaus from Hima; and called the western part of the range Taurus, the etymology of which is obscure.

The Barahmans (Barhamans, Brahmans) say that Tokháristán is corrupted from Tusliára-sthán (in the Puránas); and Túrán from Tusharán. Hence, Taurus may be derived from Tushára, snow.—"Asiatic Researches," vol. vi. p. 445.

2 In some copies the first line is:—

In his hand a mace of seventy "mans."

Of the army of Rúm, and of Írán, and of Khurásán,
Many—he overthrew in that contest.

Verily the Russian-overthrower, the bold (auspicious) horseman,
Came forth from the ranks (of Sikandar's army) like the male lion:

Fixed a bow-string of raw hide to the bow;
Brought to the aim an arrow perfect in every respect.

By the power of his hand, bow-seizing,
The Alání fell by a single arrow of his.

Like the weaver's shuttle of Hind (filled) with colour,
His interior stuffed with the poplar arrow.

Again a Russian of cat-eye,—
Rágo gathered like lions in his eye-brow,

Weapon-essaying (in his house) learned,
Much the armour patch-stitched,—

---

5 "Khávarí" signifies—Khurásání, since Khurásán is to the east of Persia.

6 See canto lxi. couplet 25.

7 "Tír-i-tám" signifies—tír-i-tamam, a perfect arrow.
The second line may be:—
(a) Brought to the aim an arrow, large of point.
(b) Brought to the aim a small arrow. (In the language of Ṭús).
(c) Brought to the aim an arrow inscribed with his name.
In this case read nám for tám.

9 "Máshura" (minsaj) is a reed on which weavers wind coloured threads; it is used by the jugglers of India.

11 The second line may mean:—
(a) With his blows in battle he had rent much armour, which rents his adversaries had patched.
(b) Much stitched armour he had rent.
For sword-exercise they used to put a suit of armour on a figure of moist earth, and to strike at it. When the armour was rent, they patched it again and again, and renewed the practice of cutting at it. Thus had this Russian exercised himself.

Came, with sword-play like lightning,
From head to foot immersed in steel,

The accepter of the tumult of battle,—
On the bay steed a suit of housing cast.

Although he had a heart like the hard stone
He was unproved in the dangers of war:

Had (only) in solitude (in his house) practised this trade (of sword-play),
Had not trembled at the enemy's sword (in battle).

When that lion-heart (the auspicious horseman) cast forth his breath (in the warning note of battle),
He saw a weak prey (and) recognized him:

Considered the war-weapons on him more than (necessary for) battle;
His housings and raiment better than the horse and the man:

With a sword-blow, he plucked out his life from his body;
Drew (passed) the flash (of the sword) within the veil of the housings.

For battle, prepared another warrior;
From him, he loosed his life with another arrow.

---

16 "Dam bar andákhtan" signifies—mánda kardan va dam girifta sákhtan.

Lion-hearted ones give notice of attack before attacking.

17 The weight of unnecessary weapons is a loss to the warrior.

18 If ba chil be read for ba jul, the second line will be :—

(a) Notwithstanding the forty (the numerous) coverings, he drew him within the veil (of the shroud).

(b) Notwithstanding the (garment) "chihil-táh" (worn beneath his armour), he drew him within the veil (of the shroud).

If ajal burka'ash rú,e andar kashíd" be read in the second line, it will be :—

(c) Death drew the veil (of the shroud) on his face.

With every arrow which sped from his arm,
A warrior came to his side (fell).

That excellent horseman, with ten wooden arrows,
Cleared the battle-field of ten warriors.

Again, secretly, from the spectators,
He came to the place of the sitters (Sikandar's women-folk).

Thus some days that warlike horseman
Fought openly in disguise.

Again, to none (of the Russians) was power,
That he might impel forth his steed against him.

They (the Russians) reached such a state that, from fear of (his) sword,
Dispersion came upon them, as the (dispersion of the) cloud (from the sword of the sun).

They exercised a little patience (delay) for reputation sake;
Aroused an idea for artifice.

---

20 "Shast" signifies—the fixing the notch of the arrow (súfár) on the bow-string.

24 "Dígar yáragí" is *not* one compound word meaning dígar bár

---

## CANTO LXIII.

### THE BATTLE OF THE SIXTH DAY.

Thus, until one day when this old sphere
Produced the jewel (the luminous sun) from the river of pitch (black night).

The battle-field became again arrayed;
The war-cry from the limits (of the two armies) raised:

From the camp of the (ruddy) Russians the sound of the camel-bell
Ascended, from front and rear, to the bright red star, Hyades-following.

The centre-holders (officers) of Russia drew up the ranks;
And from that centre arrayed like the bride,

One clad in an old hide came to the battle,
As the crocodile rises from the deep sea:

On foot, in the fashion of a mountain-fragment;
His bulk greater than five hundred horsemen:

A violent one, such that when he made ardent his grasp for battle,
He made the (hard) diamond soft (like dough) by squeezing:

Like an 'Ifrít for blood come;
Forth from hell's vestibule come (so black was he),

A chain about his foot bound;
Long and strong, conformable to his stature.

In that chain that lion-like demon
Made the world full of noise and full of clang.

In every direction, in which he used to leap (to the extent of) an arrow-range,
The earth, by his powerfulness (in leaping), used to become a pit.

His weapons, only iron (the horn on his forehead)—head-curved,
By which he used to draw down the mountain.

---

5 The description of the demon-man extends from couplet 5 to 12.

9 The second line may be:—

Long and strong even to his height (the shoulder where it was attached).

In every direction, with that iron, man-drawing,
He employed his hand for man-slaying.

From the stiffness which was of his raw hide garment (skin),
The undressed grained hide of his limbs became (the harder) rough skin (like the crocodile's or like the surface of a file).

When he used to gather resolution as to contest,
The steel sword used not to display efficiency against him:

Came—a dragon-fragment like that,
An angel (the handsome Rúmí)-slayer, a man-devourer!

That one whom he chanced to see, he used to seize like an ant;
Used to pluck off his head with the force of one hand:

Used to show no other inclination for other work;
Used to pluck from the body,—sometimes the foot, sometimes the hand.

By the force of his hand,—of the king's camp
He shattered the foot and the flank of many individuals.

A solitary horseman,—powerful and active,
Perfect in the matter of battle,—

Came that he might display neck-exalting,
Might play with that fiery spear (the demon-man).

When that raging crocodile (the demon-man) saw him from afar,
It was at once to seize, at once to slay.

Another renowned one came boldly;
That fighting lion brought him also low.

---

"[illegible]-i-khám" signifies—a garment of raw hide worn by desert-dwellers.

In this way, with severe wounds,
He slew several of those renowned.

From the many hearts (of the slain) which that rending lion shattered,
The (living) heart of the lion-men of the army broke.

The master of wisdom (Sikandar) was astonied,
Saying:—"He is neither man, nor animal, non-rapacious nor rapacious."

When the black night shouted against the day,
The sun, world-illuminating, became head-lowered.

In astonishment at the work of that Ahriman, the king
Urged words hidden in the assembly,

Saying:—"This man-slayer,—what a calamity (of Time or of heaven) he is!
"Since a nation is helpless as regards combat with him.

"Not a weapon, in the grip of his hand,—
"All those weapon-possessing become low by him.

"On that I am (decided), that he is not man-born;
"Or, if he be, he is not of this prosperous soil (of Russia).

"He is of the desert place, of desert nature;
"In form, man-like; not of man-descent."

An intelligent one, who knew that land (the natal place of the demon),
Raised with majesty the standard of reply (stood up),

Saying:—"Since the king, justice-administrator, has given the order,
"I will show to him the state of that animal.

" Near to the Darkness (where is the water of life) is a mountain,
" To which the road is like a hair for fineness.

" In it,—such man-forms,
" In composition, of dust; in form, of iron.

" No one truly knows their origin;
" How, from the first, was their birth and being.

" All are ruddy of face and blue of eye;
" They fear not the time of rage of lions:

" Are so strong and firm of step (in battle)
" That one individual is sufficient for an army.

" In conflict, whether it be the male or the female,
" He excites the Resurrection Day in the world.

" In every contest (with the sword, the arrow, the spear, the mace) which occurs, they are perfect and true;
" Save thus (standing firm), they have not prepared a belief.

" Of these, none has seen one (quite) dead;
" But (half) living; and that half living seldom.

" Each one has a few sheep,
" From which sheep they prepare their own goods.

" Their market is in new cheese and (animals bearing) wool;
" Save these, are no goods in their estimation.

---

35 The Darkness (Zulmát) is a land where the sun's rays reach not.
42 They do not quickly die; they enjoy long life; those half dead are few.
43 The first line may be:—
The wealth of each one is in sheep.

" No one has a treasury;
" They recognize only the black sable (which they cherish).

" The sable, which is exceedingly black,
" Springs from no place save this place.

*" From the forehead of each one, of man or of woman,
" Is a horn, springing out like (that of) the rhinoceros.

" If their nature be not endowed with the horn,
" In form, whether they or the hideous Russians,—what difference?

" That one to whom the desire of sleep comes,
" Goes, like the flying eagle to a tree:

" Presses his horn into a lofty bough;
" Sleeps like a demon—in that demon-bond.

" When thou beholdest him suspended to a bough,
" Thou seest a great dragon suspended.

" He sleeps night and day through senselessness;
" For sleep is the foundation of unwiseness.

" When the Russian shepherds pass by him,
" At that sleeping demon, they look:

" With caution towards that evil spirit
" Come; assemble secretly;

" Bring ropes, and bind him;
" (And) make his noose of chain of iron.

" When the ligature becomes strongly bound on him,
" Him, they drag with fifty men from the tree.

---

45 Observe the agent in the singular; the verb in the plural.
"Pínú" signifies—jughrát.

" When that bound one becomes acquainted with the matter,
" He shouts a shouting, thunder-like.

" If he be able to break that bond,
" He slays each one with one back-hander.

" If he be secure in that bondage,
" They convey him with caution to Russia :

" About him, they put a strong chain ligature ;
" And through him, gather water and bread :

" Take him to every street and every house (as a show) ;
" Take a grain (of food) by that their non-rapacious beast.

" And if fighting occur,—without their aid
" Their battle is (done) by that raging elephant.

" They drag him, like the dragon, by the chain ;
" They cannot loose his neck from the bond.

" When such a fire becomes battle-seeking,
" In any, remains neither the colour nor the perfume of life."

The world-possessor at the work of that foot-stumble (the difficulty with the Russians),—
At that tale, remained distraught of brain.

To the possessor of news (the informer) he spoke, saying :—
" There is no wonder ,
" Every wooden arrow is not from one forest.

" If my fortune concord,
" His head will sport on the spear-point."

---

66 The second line means .—
(a) All the beasts of this mountain-land are not like this beast.
(b) All warriors are not the same Some are bold ; some not.
(c) Time is not always the same

# CANTO LXIV.

## THE BATTLE OF THE SEVENTH DAY.

1 When the whiteness (of the dawn) struck forth its head (appeared) from the east,
The blackness of night lowered its head to the west.

The monarch of the west (Sikandar) arrayed the army
In thought of that man-drawing demon.

Towards the right flank, the army of Rúm and of Barbarí,
Like Gog (numerous) at the wall of Sikandar.

To the left flank, those of narrow eye of Chín,
Earth distressed at their multitude.

5 In the centre, the king of Rúm, like the savage lion,
Beneath him, a grey khatlan steed, like the moving mountain.

In another direction, the men of Alán, and Purtás, and Russia,
Enraged like the stubborn war-horse.

The kettle-drum became consonant with the globular bell;
Like the trumpet of the Resurrection Day, they blew the reed.

From the scratching of the drum, stone-splitting,
The Símurgh, in the mountains of Káf, shed his feathers.

From the clamour of the trumpet of ox-tail (form)
There went up (even) from the brazen jar (the drum)—'ala-llah (a cry of fear)!

---

b "Par afgandan" may signify—to fly away and to become invisible,

On both sides, the army remained in hesitation,
Saying:—"Whom will fortune assist?"

That one of Ahriman-face, like the malignant,
Came like fighting elephants to the fight:

Trampled again some;
No one went before him, battle-displaying.

From the rear of the king's centre, one armour-clad (the auspicious horseman)
Came, like a lion, to the combat-place.

From the fiery (flashing) sword, drawn forth like water,
By which the sun's fountain became obscured,

The king, from the army-centre, knew that that lion-man
Was indeed that one who had displayed the former prowess.

He became anxious regarding his affair,
When he viewed his combat with the dragon.

Regret came his that such a hero
Should become shattered before such an evil spirit (like live coal).

Such a horseman,—skilful, quick of stirrup,
Who recklessly cast his finger (the living body) on the fire (the demon-man),

Angel-like, around that one of demon-face,—
Circled, like the heavens about the world.

The first combat which he planned,—
He rained the arrow on that malignant heart.

---

12 "Sipar kardan" signifies—to trample upon

15 See canto lxi. couplet 49.

When fear of the arrow came not to the malignant one,
The striker became angry with his own arrow.

A spear of steel of diamond-hue
He raised, and struck upon the bold crocodile,

In such a way, that if he had struck that spear on a male camel,
It would have leaped forth whole from the other side.

Through the excessiveness with which he contracted his body,
The steel-spear became shattered on that hard one.

That male lion hurled another spear
Against that one fit to be slain; it also was ineffective.

He broke a third spear, even so, against him:
—One cannot close up water with a brick.—

When he knew that that demon, of iron-nature,
Regarded not (cared not for) the war-weapons of the arrow and of the spear,

He drew forth the crocodile (the sword), world-consuming;
Came towards the snorting dragon:

Struck him on the shoulder-blade-place, and brought him down from his place.
That tyrant came, even so, from his footing.

From beneath the dust he arose again;
Grappled, with vehemence, with his opponent (the auspicious horseman):

Seized (closed) in violent passion his path to fortune (victory over him);
Seized him firmly with that curved iron:

Brought him down, like the fierce lion, from his saddle ;
His helmet fell down from his head.

A spring (a blooming face) appeared beneath the helmet,
Much more beautiful and tender than the tulip-leaf.

He wished to pluck off his head, for it appeared soft to him ;
When he beheld such a countenance shame came to him.

He beheld two ringlets trailing on his skirt ;
He made his ringlets a rope about his neck :

Like the Hindú thief, he took him from the treasury (Sikandar's army) ;
Snatched him from the army of Rúm ; consigned him to the army of Russia.

When that angel became captive to the demon,
A shout (of joy) arose from the demons of the army of Russia.

He again hastened for prey-making ;
For he obtained, from the first, a valuable prey.

At that misfortune, the king, the army-shatterer,
Writhed on himself like the snake.

He ordered that a huge black elephant
They should bring to rage within that battle-place.

The elephant-driver shouted at this huge elephant,
Urged him, like the river Nile, against that Ahriman.

When the dragon beheld that enraged elephant,
He opened his hand in anger :

Knew that that elephant, battle-essaying,
Would bring him, by his strong trunk, from his place.

He seized his trunk so firmly
That his land and soil (standing ground) became his prison (so that he could not move):

Shouted, and plucked his trunk from its place;
The lofty mountain-like elephant fell.

In terror of that terrible sport, the king
Feared lest the army should fall on destruction (be dispirited).

In that wrathfulness he spoke to the sage,
Saying:—"Fortune wishes to conceal her face from me.

"Adverse fortune has discovered me also;
"Otherwise why should I have sought this difficult business?

"When celestial calamity descends
"It turns the head of delicate (wealthy) ones from delicacy (the delights of wealth).

"Little are the strife and the contention of kings;
"Once in the year (seldom) is the strife of the lion (after prey).

"From assaulting no rest is mine;
"In this work I shall finish life."

The sage (Balínás) gave him comfort, saying:—"O monarch!
"Exercise patience in this strife.

"Verily, thou mayst win victory,
"Since thou possessest deliberation, and the sword is thine.

---

50 They say that in the whole year the lion suffers not from headache; and that the strife of the lion (with other lions) is once in the year.

"If (though) the remedy be (concealed) in the hard stone,
"It becomes evident by deliberation and the sword.

"When lofty fortune displays friendship for thee,
"Thou mayst bring into bonds the head of a calamity (a demon-man) like this.

"Although a single hair of the king's limbs,—
"To me, more precious than a hundred crowns,

"Yet in the stars, such is the mystery,
"That when the world-king becomes contest-maker,

"By kingly fortune, and fortune's strength,
"That very vigorous one may come to the dust.

"Save this, is nothing; for this form of hard hide
"Has neither the sluggish foot (in battle) nor the soft limb (vulnerable).

"One only is he, notwithstanding that he is of brazen body;
"If he be of iron, one can pluck him from his place.

"Against him, it is not proper to urge the wound with the sword;
"For the cloud becomes not distressed by iron.

"But thou mayst bring his head into the noose;
"Thou mayst bring him to bondage in the curl of the noose.

"If it be impossible to slay him with the sword,
"—Because he possesses the firm foot and the hard hide.—

"When thou bringest him captive beneath the chain (the noose),
"At him, strike either the sword or the arrow."

65 At the glad tidings of the man, star-understanding, the king
Accepted for himself (as necessary) thanks to God.

When he considered his own victory from God,
He brought his foot to that grey khutlan steed,

Which the king of the men of Chín had given to him;
Which had been born in a stable (a pasture place) of the men of Chín, full of fresh fodder.

He called for a noose and a valuable sword;
Made the rein straight for the enemy:

Against that demon, came the river of majesty (Sikandar),
Like the black cloud that comes up from the mountain.

70 That crocodile shook in his place;
For the king's fortune took down (overpowered) his grasp (of power).

A noose, enemy-enslaving,—the monarch
Cast like the collar of time (with true aim).

It fell upon the enemy's neck;
The sky gave the ground-kiss to the monarch!

When the noose came upon the enemy's neck,
The Khusrau, the demon-binder, hastened.

He drew his head within the curl of the noose;
Dragging, dragged him even so towards the army.

75 That lion, prey (man)- consuming, wallowed,
Like the fawn under the panther's claws.

When in that overthrow that savage wild ass
Became broken, by falling and rising (while being dragged).

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69 See canto lxiii. couplet 6.

From the camp of the victorious king
A (joyous) shout came forth to the lofty sphere.

In that joyousness the kettle-drum so went (was so struck)
That the sky came to dancing on the earth.

When the king saw that that demon-like form
Had come, by fortune's power, to his grasp,

He appointed him for the (black) day of the other enemies;
Consigned him to the dungeon of Ahrimans.

The heart of the Russians, at such powerfulness
Over that enemy (the demon-man) enemy-overthrowing,—broke.

The king of Russia became like wax, the melter;
The monarch of Rúm entered upon joyousness:

Prepared an entertainment of musicians;
Opened the door of joyousness in the world:

Listened to the harp's wail;
Placed water of rose-colour (ruddy wine) in his hand.

Made mention of his own victorious fortune;
Drank wine, pleasant-tasting, joyfully.

When night fixed the blue lock (of its darkness) upon the treasure (of day),
(And) the balance of camphor (the whiteness of day) became musk-essaying (dark),

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86 Otherwise:—
When night fixed the blue lock on the treasure (the sun),
(And) the balance of camphor (day) became dark.
The second line may be:—
(And) the balance of camphor (Libra) became musk (darkness)-proving (by its own luminosity).

Verily, the king drank musk-scented wine;
Verily, the musician preserved the true note.

Sometimes he drank the pierced ruby (drops of ruddy wine) in the goblet:
Sometimes placed the ear upon (listened to) the unpierced ruby (the song void of defect).

Scattered sorrow with every (exhilarating) draught of wine he drank;
Gave much treasure to the asker:

Entered upon long stories;
Asked the mystery of every past event.

Of that swordsman, the man skilful in horsemanship (the auspicious horseman),
He urged speech beyond limit in that assembly,

Saying:—"To-day that deceitful opponent (the demon), him (the auspicious horseman),
"Whether he slaughtered, or bound, I know not.

"If he remain (alive) in the bondage of those highwaymen (the Russians),
"We will bring him forth by the spear-wound.

"And if he have departed (in death), we will not pass by (forget) that departed one;
"Verily, best that we drink wine to his memory."

When his (Sikandar's) brain by drinking wine became ardent,
His heart became soft as to the prisoners.

He ordered that that tongueless captive (the demon)
Should come to the music-place of the lord of the marches.

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88 "La'l-i-sufta" signifies—sharáb-i-khúb.
"La'l-i-ná-suftá" signifies—zan-i-bikr.

By the king's order,—that captive to bonds
Came, like the lofty mountain, to the music-place ;

By the king's power,—his whole body shattered
And withered. In that assembly,

With lamentation, he bewailed of that woundedness,
An intercessor, —no other than tongue-tiedness (pity-exciting).

When the tongue-tied man bitterly bewailed,
The monarch's heart compassionated him.

From that powerful body, violence experienced,
He ordered that they should take off the fetters.

That king, the noble man, released him :
--No one injured a noble man.—

Caused him to sit with respect, and gave him victuals ;
Displayed towards him every favour :

Associated with his nature (caused him to drink) some (cups of) wine ;
Made his real nature conspicuous with wine.

When intoxication came to that one of distraught fortune,
He rolled like the shadow at the foot of the throne.

Although, from hard-heartedness, he agreed with none,
He recognized his own cherisher (Sikandar) :

Ran out thence, hurriedly,
Went in such a way (so fast) that no one saw his dust.

At that circumstance, the Khusrau remained astounded ;
He sought the trace of that matter from the chiefs,

Saying :—" When that fettered one became joyous with wine !
" Why went he far from us when he became free ?"

In respect to that searching (question), the great ones of the empire
Fell into consideration about that matter (of the demon-man's departure).

One said:—"He is a desert one. O wonder!
"When they cut his bonds he took the desert."

Another said:—"When wine worked upon him
"He bound his load towards his own house."

The king—to whatever passed, open or hidden (reply),
Listened, but said nothing.

He remained in that reflection, saying:—"This screen of blue colour (the sky),
"What night-play brings it forth from the screen?"

When the king's heart became acquainted with this matter,
He became wish-seeker from his own cup-bearer.

Again, he held delay to be approved;
For he had in his eye the plunder of the enemy.

When some time passed that intoxicated elephant came,
The waist-place (the girdle) of a beautiful maiden in his hand.

He placed her with reverence before the Khusrau;
Gave the ground-kiss according to usage of adoration.

When in this way he produced a prey from the road,
He again went forth from the king's assembly.

The king was amazed when he witnessed this matter (the return both of the demon-man and of the damsel);
He looked at the jewel in the snake's head (the damsel), not at the snake (the demon).

From shame of the king that delicate doll,
Like the doll, drew the sleeve (as a veil) over her head.

When in the tent the king beheld that moon,
The tent he made void of men :

Obtained power as regards that beloved one of (sitting in) the tent;
Shattered the veil-armour (the sleeve) of her face.

What saw he? He saw a calamity (a lovely one) beyond imagination;
Not a calamity (of the heart),—a sun of splendour.

One of Parí-form, saucy and wanton,—come;
Parí-like, at night, to his hand,—come :

The dweller of Paradise, face turned from the dweller of hell (the demon-man);
From Málik (the demon-man) to Rizván (Sikandar) path found.

Like a cypress with freshness adorned;
And from her the ruddy rose borrowed :

With every arrow of the glance which she used to cast,
She used to make a prey of spiritualities.

Her lip,—what a lip! the distraction of markets!
In it, candy and sugar (sweet speech) in ass-loads.

In her (white) bosom, the spectacle of the jasmine;
The pink lobe of her ear—the spectacle of the ruddy rose.

When the Khusrau looked at that face like the (luminous) moon,
In her appearance he beheld an idol-house (of great beauty).

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123 "Dast dar chíze áwardan" may signify—chíze mass kardan.

124 If máh be read for Turk, the first line may be :—
Obtained power as regards that moon (the damsel), halo surrounded.

125 By incantation they make a Parí appear at night.

126 Málik is the chief angel of hell; Rizván, the gardener of Paradise.

A prey—a damsel of sugar-laughter—he gained;
In whose market (of beauty) he found himself a slave.

—The damsel, whose master was slave!
Behold to what a degree hearts were in her skirt!—

He knew that that damsel of Chíní adornment
Was the token to him of the Khákán of Chín.

135 On account of the prowess which on her part he had beheld,—
He had approved of her in the field of combat.

He was astonished how she fell out from the screen (the haram);
More astonished,—how she fell again into his hand.

He inquired, saying:—"Unfold thy circumstances;
"Seek out my heart by this recital."

The beautiful attendant (the damsel), the caresser (of her lord),
Offered a prayer, reverence-displaying, for the king:

Prayed for the crown-possessor of the world,
Saying:—"Be not thy crown hidden from the world!

140 "Thou art that world-seizer, the territory-subduer,
"For, thee God created for justice and religion.

"Most clear, like the day, is thy pomp;
"More befriendly is thy heart than fortune.

"By thee, the liberation (of wretched ones from the vicissitudes of Time) on the day of hope;
"From thee, the splendour of the luminous sun (of justice).

132 The first line may be:—

A virgin prey of sugar-laughter he gained.

142 It is said that the luminosity of the sun is due to the acts of just kings.

" Other kings, army-shattering,—
" One became crowned (king through ancestry) ; the other, the sword-striker (king through bravery).

" At this time thou art that sun ;
" For thou art both the sword-seizer and also the crown-possessor.

" When thou art in the assembly, thou art the world-Khusrau ;
" When thou essayest battle,—thou art the world-champion.

" One dusky like me possesses not that power
" That she may bring forth breath with the water of life (Sikandar).

" To whom, the boldness that here she should display great lamentation (for wrong done) ?
" For if she be Zuhra (of enchanting speech),—she will melt with shame (of thee).

" The earthenware (the tale of my distressed state) which is mine,—is unfit to be pierced (uttered).
" When thou saidst—Speak, a little (of that long tale) is fit to be uttered.

" I am that (humble) one, ear-pierced, whom the Khákán of Chín
" Made the favourite of his (ear-) unpierced ones (the ladies).

" He sent me to the king's court, and spoke,
" Saying:—This casket (the damsel) has in secret pearls (of skill).

" Perhaps the king considered that speech unsuitable ;
" Through anger he looked not at me :

149 "Ná suftagán" may signify -doshízagán.

" Made me silent behind the screen (of the haram);
" Forgot altogether recollection of me.

" I grieved at the king's alienation;
" Came from sorrowing to the battle:

" First, displayed in the battle-field
" Those dextrous qualities by the king's fortune.

" The second time, when I expressed a shout against the steed,
" I confounded an army of Russia.

" The third day, when fortune assisted not,
" I became in conflict captive to the enemy.

" Not the enemy,—a crocodile, to rage hastened;
" Through the anger of God, a form fashioned.

" That crocodile, the tyrant, slew me not;
" He took me, even so, towards the army (of Russia):

" Consigned me to the Russians, the tyrants,
" Saying:—Keep closed the door of this treasure.

" Flew again towards the battle;
" Prepared for conflict in elephant-overthrowing.

" When the fortune of the monarch of elephant body
" Cast him down like an elephant in that multitude,

" At the king's victoriousness in that battle-field,
" My head, by the king's power (of arm), ascended (in joy) to the sky.

" When I saw that thy snare (noose) was dragging the rapacious beast,
" That thy noose was dragging to itself the calamity (the demon-man),

157 "Sákhta" stands for—sakhta shuda.

" In a great measure, I became not free from fear of him (the demon-man),
" When I saw the dragon yet unslain.

" In a little measure, my heart became triumphant
" That a demon of that form had entered thy noose.

" Of all Russia the heart became full of sorrow;
" Their red rose (ruddy, joyous complexion) became yellow (sad) safflower.

" For me,—watch-keeper became an army,
" All discordant (of tongue), unpleasant of speech.

" He, like the night-demon, prepared the path of evil;
" Began to take men from the road.

" Demon-like, rope bound on the hand and the foot,
" For me, they (the Russians) made a place in a house.

" When less than a half of the night passed
" There came to my ear—há hú! in the desert,

" A cloud like darkness (the demon) entered;
" (And) rained stones on those stony ones (the Russian guards).

The guards who kept night-watch (over me),
All left the place in fear of him.

" I saw only the head which he plucked from the herd (of Russians);
" He continued plucking and casting against another.

" With the many skulls of heads which he had plucked off;
" With those skulls, he had heaped a mountain.

" He came; took me up from my place;
" Took the path to the army of the king of the country:

"Caused me to reach the foot of the king's throne;
"Caused me to reach from the profundity of the fish to the (sublimity of the) moon.

"Until now, I have been like treasure in prison;
"Now, I will make pastime with joy.

"Best that woman, whose foot bears decoration (the gold anklet),
"Consider not the woman whose place is in the prison.

"My prosperous heart displays to me, in such a way,
"That in a dream I behold this desire of my heart (the sitting before Sikandar)."

When the one of Parí face unfolded her tale,
The king's face expanded with joy like the rose.

He gave a kiss on her sweet jewel-casket (mouth);
Uttered (sparkling) words like the (jewelled) ring in her ear,

Saying:—"O fresh rose-leaf, dust unseen!
"With the love of God (who gave thee release) a (lovely) form in the veil (of chastity).

"By (God's) love for thee my resolve has become stronger;
"For thou art the ornament of the assembly and the ornament of the contest.

"In the contest-place I beheld thee soul-spoiling;
"Saw thee strong of arm and skilful of rein:

"In the music-place also I consider thee beautiful;
"In these two qualities thou hast not a rival.

"I am thy companion; arise; play the stringed instrument;
"Cause my heart to become fresh by the sound of melody."

The one of Parí-face arose and played the harp;
The bow (the harp) of white poplar, and the arrow (the plectrum) of white poplar.

Of fresh songs she uttered a song;
The song of new order from the heart of the Pahlaví nation,

188 Pahlavi is a term applied to all the varying forms of the mediæval Persian language, from the time when the grammatical inflexions of ancient Persian were dropped till the period when the modern alphabet was invented, and the language became corrupted into Modern Persian by the adoption of numerous Arabic words and phrases.

Practically, Pahlaví begins with the inscriptions on rocks and coins of Ardashír Bábágan (A.D. 226–240), and ends with religious writings of the priests (A.D. 881). Any fragments of Pahlaví composition of later date than A.D. 1000 must be considered as modern imitations of a dead language.

The word Pahlaví is properly connected with the Parthva of the cuneiform inscriptions, the land of the Parthians (known to the Greeks and to the Romans), and of the Pahlavás of Sanskrit writers.

Strictly-- mediæval Persian language is only called Pahlaví when it is written in one of the characters used before the invention of the Modern Persian alphabet, and in the peculiarly enigmatical mode (adopted in Pahlaví) whenever it is transcribed, either in Avesta characters or in those of the Modern Persian alphabet. Freed from this peculiarity, it is called Pázand.

The peculiar mode of writing Pahlaví was first explained by Haug in his "Essays on the Pahlaví Language," 1870, pp. 33 37.

As we write Xmas for Christmas, so in Pahlaví logograms were used called Huzváris (an abstract noun from zuváridan, to grow old); and these were the last remnants of older writings.

Pázand (Ávesta paiti zanti, re-explanation) is a term applied not only to the purely Persian words in Pahlaví texts, but also to transliterations of the said texts, either in Ávestá or in Modern Persian, in which all the Huzváris words are replaced by Pázand equivalents. These Pázand texts retain the exact idiom and construction of the Pahlaví original and represent the mode in which it was read.

The difficulty of Pahlaví texts lies in the Pázand, and is occasioned by the ambiguity of some of the Pahlavi letters. The meaning of nearly every Huzváris logogram (in its proper Pázand equivalent) was recorded in an old glossary preserved by the Pársís.

Pahlaví literature reached its zenith in A.D. 566, when it included the whole of the literature of Persia; its destruction began in A.D. 636–651.

Saying:—"O king! O sovereign! O world-helper!
"O lover of the wise! O cherisher of wisdom!

"Be thy verdant head far from the chastisement (of being slain)!
"Be thy luminous heart the fountain of light!

"Be thou young in fortune, victorious in judgment!
"Powerful, and wise, and territory-conqueror!

"Thy life,—loin-girt with repose!
"The coat of thy body,—far from stain (of sin)!

"Of good and bad, wherever thou turnest thy face,
"May God be thy shelter, and wisdom thy ally!

"Be it so that the star may be to thy desire;
"All countries of the world be under thy command!"

Then she began her own mystery (desire);
Expressed (sang) her ardour of love on her own harp,

Saying:—"Into the garden (of youth) came a beautiful tree (a damsel);
"It kindled like the luminous lamp.

"In the garden (the bloom of youth) was a rose unblossomed;
"Verily, the narcissus half asleep in the parterre.

and its death-blow came with the subsequent adoption of the Modern Persian alphabet.

The oldest Pahlaví manuscript (A.D. 800) extant consists of several fragments of papyrus recently found in a grave in the Fayum district in Egypt, and now in the Royal Museum, Berlin. Next come four manuscripts on Indian paper, all by the same hand (A.D. 1323–1324)—two copies of the Yasna and two of the Vendidád, containing the Avestá, with its Zand (Pahlaví translation and commentary); of these, two are in Kopenhagen, one in London, and one in Bombay.

The last remnants of Pahlaví are contained in the few manuscripts preserved by the Pársís in Western India, and by their brethren in Persia.—"Pahlaví Texts," translated by E. W. West, 1880.

See canto xiii. couplet 18.

197 "Nargis" here signifies—parda,e bikárat; and "gul" signifies—ghuncha,e bikárat.

"The red wine (of joy) in the cup (the unblossomed rose) was untasted;
"An unpierced (unblemished) pearl was hand-untouched.

"In the hope that after the pursuit of prey (kisses), the king
"Would bring joy from the hunting-place (the lip and the mouth) to the (unblossomed) rose;

200 "That the pale spring (the fair Sikandar) would pluck a red rose (my ruddy complexion):
"Would behold sometimes the tulip (laughter and the rosy lip); sometimes the musk-willow (the black mole and the tress).

"Perhaps the king has no leisure for the garden (my roseate person),
"That he turns not his glance towards the resplendent lamp (my luminous state),

"Otherwise a spring, with this joyousness,—
"Why should it fall for nothing to the ground?

"I am fearful of the autumn wind (the toughness through age of the once tender body),
"Lest it should scatter such a spring (of joy) to the dust."

The monarch, who heard the voice (of song) of the heart-ravisher,
Heaved from his heart the sigh of those whose hearts have gone.

198 "Durr-i-ná suftá" signifies—zan-i-bikr, bákirat.

200 Otherwise:—

(The king) would pluck the red rose (the inside of the unblossomed rose) and the pale spring (the outside of the unblossomed rose);
Would behold sometimes the tulip (the red mark on the damsel's body from embracing her); sometimes the musk-willow (the black mark from tightly holding her).

204 The first line may be:—

The monarch, who heard the heart-ravishing voice.

205 Her pleasant voice and the wail of the harp,
With her face of rose colour, gave him tidings

That—" A face like that, an agreeable voice like this;
" A desire (of union) like this (prohibitors none)—be it not unlawful to thee!"

When the king's heart became acquainted with that matter (the damsel's desire),
Of that desire he became desirer.

Again he considered delay (till leisure occurred) proper;
For he kept in his eye the plunder of the enemy (the Russians).

On the part of the cup-bearer, he was contented with wine fit to be given:
For he put the road-provision (the damsel brought from the far road) for the halting-place.

210 He made full a golden cup with wine,
And drank it to the memory of the cheek of that Parí-born.

Another cup, ruby-drinking (full of red wine),
Having given to that sweet lip, he said:—" Drink!"

The moon (the damsel) took (it), kissed (its lip), and put it to her lip (to drink);
She took the cup with a kiss, and returned it with (another) kiss.

The monarch—with one hand drawing the wine-cup;
With the other hand drawing the tress of the heart-ravisher—

Would sometimes kiss the lip of the cup;
Would sometimes bite (kiss) the lip of the heart's-ease.

215 In that way (of wine-drinking with friends) which way is heart-alluring,—
Bitter wine with sweetmeats (kisses) is pleasing.

212 This describes the custom of respect.

When they poured sweet wine into the mouth,
They sweetly embraced (on one couch) in sweet sleep.

In that wish-place (Sikandar's tent), void of the prohibitor,
They desired naught save kissing.

Come, cup-bearer!—that coloured (grape-) juice (the purified wine of senselessness),
Whose colour the old villager gave with (red) blood.

Give me, so that when it comes to my grasp,—perhaps
Its water and colour may give me the water (the lustre) and the hue (of youth).

216 The wine was bitter, not sweet; but, inasmuch as it was drunk by way of mirth, it is called sweet.

217 In some copies bá dúr-básh occurs. The first line will then be:—
In that tent, possessed of the hinderer (the perplexing thought of the design of the battle of the next day).

# CANTO LXV.

## Sikandar's Gaining a Victory over the Army of Russia.

1 When the army of the morning brought forth the standard,
The world drew the pen upon (effaced) the word night

From the sun's effulgence,—earth's brain (earthy ones,—creatures possessed of soul)
Came from sleep (awoke) to the phrenzy of madness.

The bird of the morning-time (the cock) uttered the crow,
Like the phrenzied at light, or the epileptic at the demon.

3 The Persians call the epileptic boy— dev-kulúkh, the demon's clod.

In tumult, the king raised his head from sleep;
He made the pure heart free from thought (not of God):

Came to the prayer-place; made supplication;
Essayed the tongue in thanks:

In that contest (with the Russians),—from his own aid-giver (God)
Desired sometimes power (victory); sometimes (inward) aid (without which man's power is useless).

When for a while he rolled on the surface of the dust,
He bound his loins and opened the skirt of his armour (to bestride his steed).

His throne, they placed on the elephant's back;
Two miles around him they drew the sword.

In that spacious battle-field, the river of majesty,—
Out of the wave of the army, he raised a citadel (lofty and firm) like the mountain.

According to the regulation of former days, the army,—
The commander, world-illuminating (Sikandar), arrayed.

Left and right, around that citadel,
With steel they bound the dust on the road.

On the other side, the Russian, head-exalting,
Arrayed the army according to regulation and order.

The Russian bells went sounding;
The brain from anger's flame went boiling.

From the flashing of the sword-point and the lighting of the spear,
The head went from the (true) path, and the hand from the rein.

---

8 At the time of battle an elephant furnished with a throne used to accompany the king.

The twanging of the bow passed into the brain of the mountain;
Against every crowd,—the arrow whizzing-making.

From the steeliness (the hardness and the heaviness) of the mace of the neck-slayers,
The brains poured forth from the mouth.

At the tyranny (the heavy beating) of the mace of the elephant-overthrowers (of both armies),
(Even) the (merciless) sky (kept) casting its garment in the jar of indigo (in mourning).

Terror at the damascene (on the surface of the uplifted swords), like the wings of the ant,
Emptied power from the wings of the eagles.

From the inverted small cup (below the spear-head) the • spear-head (imbrued with blood)
Poured down upon its tassel (the tail of the mountain-ox)— the cup of blood:

With blood (red) like cornelian, the hoof of the wind-fleet steeds,
Immersed in blood up to the saddle-cloth:

15 "Fasháfash" signifies—the noise of arrows cast one after the other.

19 Otherwise:—

• From the inverted small cup (man's head),—the spear-head
Poured down the cup of blood on the tassel (man's hair).

The tassel (parcham) is placed below the ball of the spear (ṭásak) of the spear-head (sar-i-neza). When the spear is lowered to thrust, the tassel hanging over the ṭásak gives the appearance of a cup brimming over with blood.

Hence:—

The spear-head from the inverted cup,—
The cup of blood poured down by (means of) the tassel.

Couplet 18 describes repeated blows of the sword; couplet 19 those of the spear.

The spear (-point, driven) on the (boss of the) shield (was like) the kindled constellation;
The shield (pressed) within shield,—the army stitched together:

From the many iron javelins that went to the destruction (of warriors),
The blood (of the javelin-wound) and the dust (of the earth) established a tomb (brick-made) over those slain:

The point-brandishing of the sword, the neck-traverser,
Produced the tulip-bed (the bloody heads of men) from the stream of blood;

Like the needle, the spear stitched the chest (of man);
(And) learned severing from the forked arrow:

25 From every hand (the warriors of both armies),—a dagger in haste (for blood-shedding),
Like the dragon, head brought forth from sleep.

From the many slain round about the road
The battle-field became (strait) like the market of the place of assembling (the judgment place).

In every direction the Rúmí, hate-displayer,
Brought forth the Resurrection Day from the Russians.

The armies of (ruddy) Rúm and (yellow) Russia commingled;
In ruddiness and whiteness like the face of a bride.

In that battle, Sikandar, like the raging elephant,
A warrior's war-weapon in his hand.

21 In some copies the first line is —
Spear within spear (uplifted)—the constellation kindled.

24 In some copies the couplet is .—
From the needle, the spear-point stitched (or stitching);
From the forked arrow, shearing—learned

The steel-clad elephant—how is he?
The roar from the raging lion—how issues it?

Resembled that elephant, and that lion—the king,
Who closed the path against the elephant and the male lion.

Every sword-possessor, with whom he met,—
He loosed, with one sword (blow), his head from his body.

His umbrella (the emblem of majesty), black-clad like the raiment of the house of 'Abbás,
Cast the stone (of fracture) on the goblet of the men of Purtás (and shattered them).

By the force of his (sword-) arm and the (sword-) blow (while standing in) the stirrup,
He cast, left and right, countless heads.

In place, both his foot and also his army,—
When will his star (the standard of victory) ascend from the mountain (the lofty army)?

The balance of the sun (the astrolabe) of the sage (Balínás) towards the sun.
For horoscope-taking, like the (swift-moving) moon in quickness.

When fortune appeared in victoriousness,
(And) Time made the king's sword the key (of victory),

32 "Báz khurdan" signifies—sáz kardan, mukábil shudan

34 "Rikab afgandan" signifies rawan kardan, as Nizámi says—"Rikáb afshánd sue kasr-i-Shírín"

The first line may be—

By the force of his (sword-) arm and the blow of the stirrup (supporting the spurred heel against the horse's flanks).

"Rikábí" (or zer-rikábi) signifies—a sword fastened to the horse's flank.

"Zakhm-i-rikáb" may signify—hurling blows with force Because at the time of delivering a sword-blow the warrior places his foot firmly in the stirrups.

He said to the king :—" Strike ! for aid is thine :
" In this strife power is thine."

The Khusrau, like the river Nile moved;
He cast the enemy's head at the elephant's foot :

Against the Russian (Kintál) he made an assault,
Like the savage dragon, mouth-opened.

The king's victory brought forth its hand (appeared);
Defeat came to Kintál, the Russian.

When he broke them (the Russian warriors) by breaking them small,
He took them in one assault from his own place.

By the curl of the noose, the king of elephant-form
Brought Kintál into bonds.

Flight fell upon the enemy;
Time gave sovereignty to the king of the world (Sikandar);

(And) from the many cast heads of the Russians
Made a field of red wood (bakam) with the slain.

They poured many a stream of blood from the Russian;
They took, and slew, and grappled.

45 If kísh be read for kushta, and gashtí for kishtí, the second line will be :—

The red wood (bakam) used (through fear) to be void of its (ruddy) nature, (saying :—Let not the Rúmí spill my blood as he spills that of the Russian).

If kish (signifying—arrow-casting) be read for kushtá, the second line will be :—

(Time) made a field of red wood (bakam) with arrow-casting.

If the second line be :—

Nikm kíshí az kísh pardákhta,

it will read :—

(Sikandar) emptied vengeance-seeking from their nature (or religion).

The steel-clad elephant,—how
Became it captive,—the swordsmen a-shouting?

The rest became slain by the sword and the arrow;
Of slaying calamity (the Russians, calamity-exciting), was no help.

A few escaped without chattels and means;
Those flying went back towards Russia.

Not so much treasure reached the Khusrau
That a computation of it may appear.

Of silver and gold, and beaver, and ruby, and pearl,
Many trays, each a camel-load, became full.

When the king became successful over the enemy,
He became, from the prosperity of his work, like the painting.

He alighted from the grey khutlán steed of stately gait,
For whatever was his purpose he saw complete.

In thanks to God he rubbed his face in the dust,
Saying:—"From God came victory. Dust was he!"

When he uttered praise of his own Ruler (God),
Verily, he gave treasures to the Darvesh:

Beheld the world a place void of the enemy;
Turned his pleasure to ease and music.

Come, cup-bearer! that cup jewel-scattering (bring);
Scatter a jewel (the wine of senselessness) on my composition (body).

47 The text being erroneous, this couplet should be:—
Of the lions of Purtás and of the Russian land,
A hundred thousand swordsmen became captive.

51 The text being erroneous, the second line should be:—
Ox-hides, (each) a camel-load, became full.

By it my soul (rust-eaten with carelessness) may, perhaps, become fresh (and lustrous);
For the rust (blight) of the jewel departs by the (rubbing of the) jewel.

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# CANTO LXVI.

## Sikandar's Liberating Núshâba, Queen of Burda', from the Hand of the Russians.

1 When Sikandar (son) of Faylikús became free
As to the booty of Purtás and the plunder of Russia,—

In that quarter he sought out an abiding place
That might keep the dweller vigorous:

Its tree,—more delighting than the Túbá (tree of Paradise);
Its grass,—more sharp of tongue (blade) than the lily.

In it, limpid waters running,—
Pleasant-tasting like wine,—if it be lawful wine (of Paradise, not of earth):

5 In its vicinity, forests of white poplar,
Branch wi h branch tightly intertwined:

Its trees (in amplitude) greater than fifty arsh,
Obtained nutriment from water and air.

When a place of this sort came to his hand,
To him, in that happy place abiding came.

---

"Nishistan" signifies—búdan; mándan.
The arsh=the distance from the finger-tip to the elbow.

On it, he spread a carpet of Rúm;
He continued to sport with those of fresh face.

When the kings sate at the king's banquet,
The circle of the banquet-place became adorned.

The king ordered that the treasure-bearers
Should give an idea of the computation of the booty.

Regarding that treasure which was stuffed mountain on mountain,
From Russia and Purtás and other confederations,—

The secretaries should exercise inquiry;
Should bring it into reckoning less or more.

To the monarch's door, the booty-draggers
Drew plunder beyond computation.

They opened the fastened treasuries,
From (seeing) which ease of hearts arises.

The wealth in the treasury was not to that degree (little)
That its reckoning was clear:

Gold of the mine (pure), and silver reduced by mercury (pure),
Which gave want of splendour to the moon's splendour:

Emeralds in ass-loads; enamel in "mans";
Leaves (shields) of gold and war-garments of hard hide:

16 The silver reduced by mercury is purer than the silver of the mine, and is very brilliant.

17 "Zabarjad" may signify—the best kinds of emerald, very green, lustrous, and easily shattered; and mína—the inferior kinds of emerald.

An ass-load = 700 lbs.

700 lbs of grain was, in 1829, worth 1 tumán = 20 shillings.—Malcolm's "History of Persia," vol. ii. p. 356.

In his "Notices of Persian Poets," 1846, p. 371, Sir Gore Ouseley says:—1 tumán = £2 10s.

Of fine linen, weighing a miskál (a piece), house-woven,
Like the mountain of Káf, mountain heaped on mountain,

Garments, gold-woven, unstitched;
Shields like the resplendent constellation.

The fur of the glossy beaver in ass-loads;
The black sable fur also beyond computation:

Of the fur of the ermine not so many (few) loads tied up,
That it is possible to narrate—how much:

The gloaming fur of the red fox;
Verily, colts of horses, shoe-unseen (newly-born):

Garments of the soft belly-skin, bed-chamber illuminating;
(In colour) like the (black) mole of night fallen on the face of (the bright) day:

Besides these articles, much treasure,
From the reckoning of which the mind comes to sorrow.

When the king glanced at that furry stuff (of various kinds),
He beheld the spring (the glory) of Iram in the banquet-place;

Recognized each article to the extent of its value;
Knew what (garment) it was proper to make with every kind of article:

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20 If tegh-dár (signifying—having a long line) be read in place of áb-dár, the first line will be better.

21 "Band" signifies—a load that a man can carry a stage on his back.

23 "Washk" signifies—a beast having fur of white colour with black spots like the fox in Turkistán.

The first line may be:—

The belly-skin of the washk . . . .

The second line means—the piebald steed of time (represented by)—dark night and bright day.

26 Observe that khud in the first line is used as ash.

Beheld, far from reflection, a great mass heaped up
Of the (skin of the) heads of the ermine and the boneless heads of the sable,

Old become, and from them the hair fallen;
From the most suitable place suspended (so that the stench might be wafted away).

When for a while he looked at those skins,
That heaped up skin,—he knew not for what it was.

He asked, saying:—"These old hides,
"From their intrinsic and innate quality,—for what decoration (of garment) are they fit?"

To him, a Russian gave a delightful reply,
Saying:—"All this brain (wealth previously mentioned) is produced from this skin.

"Look not with contempt at this dry skin,
"Which is the most resplendent (current) coin of this territory.

"In my opinion, this ignoble hide
"Is more precious than much soft hair (delicate fur).

"Everything furry which here appears
"It is possible to purchase with this hairless hide.

"If the silver (the coin) of every country,—in impress
"Changes (like changing Time) in every coinage (on the accession of a new sovereign),

"No coin is ours save this hair (the hairless hide of the ermine and of the sable);
"Of this hair, (the currency to the extent of) a single hair becomes not less."

87 "Lafch" (lafcha; nafkh) signifies—the skin of the head and the flesh without bones.

At that fear (of the king of Russia), surprise came to the king (Sikandar, and he said):—
"How became this multitude (the Russians) slave to the order (as to the currency of hides, at the bidding of) the Russian king?"

To the sage he spoke, saying:—"In royalty,
"Governing makes the king's hand strong.

"Behold to what extent governing produces reverence
"When it makes hide like this better than silver (inasmuch as it never becomes dull in the market)!

"In this territory, of whatever I have seen,
"This (governing) is best; and of this I have approved.

"If this jewel (of Kintál's governing) had not been this people's
"None would have bound his loins (in obedience) to a person's (a chief's) order.

"None (of the chiefs of Russia) has kingly qualities;
"With this one quality only (of governing on Kintál's part), they (the chiefs) are king (through the awe inspired by him)."

When the king became possessed of plunder through his superiority (in battle),
He reckoned thanks for treasure gain.

To the world-creator a full thanks (-giving),
He offered; then asked for the cup.

Through the pleasant music and the wine, pleasant-tasting,
He came into motion like the spring-cloud.

To the chiefs of the army who endured toil (in battle with the Russians),
He gave dínárs and treasure in ass-loads.

He made them rich by gold-casting
By preparing a dress of honour anew every moment.

Of the army there remained not even a camel-leader,
On whom was not a long piece of brocade.

He summoned the man, tongue-bound,
The desert one of broken bonds (who had broken Sikandar's bonds).

The desert one, mountain-wandering, entered;
He performed, like other persons, obeisance to the king.

At the head and feet of that animal,—the king
Gazed much for warning's sake (for he possessed not man's qualities) and shook his head (in sorrow).

Of the decoration of jewel, and gold, and silver,—
A magnificent present he gave to that animal.

He accepted them not, for the reason that of treasure and requisitions
Is no need to the desert ones.

He cast a sheep's head before the king,
(And) showed to him :—for me, a sheep (for milk and flesh) is necessary.

The king—of those sheep (with milk) fit for fattening (one's self);
And of those (without milk) that were fit for eating,—

Ordered them to give to him without counting;
The desert one took, and offered him thanks :

Placed the herd numerous beyond limit before him;
Came with joy to his own dwelling (a mountain near the land of Darkness).

In that place abounding with birds, pleasant and heart-opening;
To the king it appeared pleasant, because it was a delightful place.

He drank pure wine to the sound of music;
The sky caused blessing every moment to reach him.

When he became greatly intoxicated with wine, pleasant-tasting,
The rose (of his cheek), with water of rose-colour (wine), brought forth sweat.

He called the king of the Russians to him;
Established a place more worthy of him:

Cast the iron (fetter) from his feet and hands;
Prepared a dress of honour of gold-woven stuff:

Placed in his ear the ring as a mark of servitude;
Forgot as regards him the passed malice:

The other fettered ones (the chiefs of Russia) from the tyranny of bonds
He adorned with dresses of honour and rendered estimable:

He ordered that they (the Russians attending on Kintál) should bring Núshába;
Alone he drank not such pure wine.

At the king's order, a Russian (a noble) hastened
He caused the moon (Núshába) to reach the sun (Sikandar);

Verily, the dolls (the lovely women, her attendants) tyranny-experienced (through captivity);
(And) verily, the approved decoration (of garment) and the gold (of adornment as before).

He adorned Núshába like the spring,
With bejewelled clothing:

Gave to her much treasure from the plunder of Russia;
Arrayed her again like the bride:

Drank wine some nights with her in pleasure;
When the time of joyousness became full (ended),

Over her, he gave power to Daválí;
On it (that power), Daválí's leathern belt was knotted.

When he gave them the jewelled decoration
He gave them the repose of wife and of husband:

Sent them without injury to Burda'
That they might loftily uprear that town (the capital of Burda').

For the edifices in that place of ruin (through the attacks of the Russians),
He gave them much treasure besides road-requisites.

When he made this arrangement with suitableness,
He favoured, one by one, the chiefs of the army (of Daválí and of Núshába).

The king of Russia also, with collar and crown,
He released, and imposed tribute upon him.

When the Russian brought his chattels to his own city
He again became joyous with the crown and the throne:

Turned not after that his head from his justice;
Drank wine every year to his memory.

Night and day, in that place abounding in birds, the Khusrau
Enjoyed sometimes pleasure, sometimes hunting.

Beneath the straight cypress, and the willow, and the poplar,
He drank red wine to the sound of the harp:

Enjoyed happiness when he beheld his heart happy;
Increased heart-happiness by that state of heart-happiness (through wine and music).

Youth, and royalty, and lofty fortune,—
Why may not the wise man's heart be happy?

Come, cup-bearer! (the promise of union with God),—that water, the fire of fancy (the ruddy wine of senselessness),
Cast upon this amber-like (yellow) earthenware (my body weak and withered with old age and from not beholding God's majesty):

A water, pleasant-tasting,—by which, from this obscure dust (my body),
It is possible to wash sorrow entirely away.

# CANTO LXVII.

## Sikandar's Toying with the Damsel given by the Khákán of Chín.

1 A luminous night more resplendent than the day,
A moon more effulgent than a sun:

From the freshness of the glittering (moon-like) dome (of the sky),
The tablet (tilled land) of the children of dust (vegetation) emerald become.

2 The freshness of the earth is said to be due to the moon's rays.

On that tablet of beauty (the tilled land), the star (the luminous moon) with silver (its effulgent beams),
Wrote many a word of hope (of full harvest) and of fear (of scanty harvest).

The scribe who recognized those words (of hope and of fear),
Made not his lodging in this cave (of the earth) with the ghúl (the toil of the world).

To suffer toil in the world's business,—what advantage?
Since it is impossible by endeavour to increase one's daily food.

Not worth care is the world; incline to joy (contented with what thou hast);
Not for care, have they made this mansion.

For the sake of joyousness and gladsomeness—is the world;
Not for injustice (-doing to one's self) and toil-enduring.

Let us not strive in this place of hardship (for the world devours its own hard-striver),
But draw up our chattels from this bottomless pit (and remain void of attachment):

Let us place with (for the sake of) joy joy-bringing wine (the goods of delight and ease);
And give with joy that established for joyousness (to the needy).

Since yesterday has departed and to-morrow will appear,
It is necessary to purchase with joy this one night (the present moment).

3 The second line may refer to—the diagram in which (from the effects of the seven planets) the good and the bad circumstances of life are depicted.

"Lauh-i-zeba" may signify—falak; lauh-i-ṭiflán-i-khák (meta. the earth).

8 See couplet 33.

Thus best,—that we enjoy the spectacle to-night;
And do to-morrow's work when to-morrow arrives.

One cannot by force suffer grief uncome;
For one cannot go to the grave before death.

Exercise not thought in (enjoying) wine (the goods of delight) save joy (of the present moment);
The market (splendour) of every trade is apparent.

Why is it necessary to preserve tyranny over thyself (by putting off the joy of to-day till to-morrow);
To keep thyself in grief every (all the) year?

15 Why do we writhe in this world of twisting and turning?
For that to be is nothing, and that been nothing.

Let us fly (void of attachment) from this march-place of departure,
Before that we fall at the elephant's foot (at the end of life in toil):

Let us enjoy whatever after us they (our descendants) enjoy of us;
Take whatever they take from us in plunder.

If thou desire to take,—take such property (of good deeds)
As other forerunners took.

If thou fear the highwayman or the tribute-demander (the Sultan),
Who plunders whatever he sees on the road,—

20 Give first to the darvesh whatever thou hast;
For no one seeks the store-place of the (poor) darvesh.

Seest thou not that the tribute-takers of one-tenth
Bring the tribute to the vestibule of the darvesh?

21 "Dah yak sitán" signifies—báj va khiráj gíranda.

How sensible was that man, dínár-estimating,
Who made the desolate spot the abode of his treasure.

Since the world has the date of one day's space,
Why keepest thou concealed the treasure of a hundred years?

Come, so that we may sit and display joyousness;
May make a single night in the world like Kay Kubád.

May this one night take justice from fortune;
May bring to mind nothing of yesterday or of to-morrow:

May not ask of those things from which is no profit;
For reflection of this sort (regarding the increase of ease) is not happy.

As to whatever power is man's
May strive so long as the breath issues happily (not unhappily through excess of strife).

For the remedy (the cause of ease) of our own heart we may pleasantly strive,
Not to such a degree that we make the body of the food of the fire (of avarice).

The breath, which is the capital of life,
To give with bitterness (to respire bitter breath, to acquire great riches)—is not happiness.

Express this breath in such a way that thou mayst give it justice (in remembering God),
For the wind takes it if thou give it to the wind (of bitterness in acquiring more wealth than necessary).

22 In the second line, wairána may signify—fuḳará, the poor, or a desolate place.

28 In the acquiring of the predestined (muḳaddar) daily food, we may strive to the limit (ḳádr) of our power (maḳdúr); but not to such a degree that we make our body food for hell.

Sacrifice the diram (expend but little); prepare for heart-happiness;
For it is cheap to purchase the (joy of the) heart for nothing.

Be not fierce and of bad temper,—for the sake of (gathering) dirams;
It is necessary that thou shouldest be. Say to the diram:—" Be not!"

Be not a hard-striver as to world-reckoning;
For every hard striver is a hard die-er.

Reckon a breath (pass life) in lightly abandoning (the world at death and not grieving at shattered hopes);
For the man lightly abandoning lightly lives.

35 An auspicious night and a precious hour,—
In it, the gladsomeness (through lightly abandoning the world) was heart-pleasing.

The jeweller (historian) makes representation of this sort,
Of the matter relating to the Sikandrian ruby,—

That Sikandar, in perfect love, that night
Filled the cup to the memory of the lip of his love (the damsel of Chín):

Drank the cup to the sweet lip (of the lovely one):
Put the ring into the ear of the cup with his lip (placed on it to drink).

33 "Sakht-mír" is one whose soul, through love of wealth, departs with pain from the world.

36 "Yakút-i-iskandarí" signifies—the ruby that Sikandar brought from the darkness; or the tale of Sikandar.

Sitting in the manner of the young cypress,
Scattering sometimes the tulip, sometimes the arghaván ;

A line of ambergris (the beard) raised on the rose (Sikandar's cheek) ;
On that rose, rose-water (the lustre and radiance of joy) scattered by the world,—

Both pleased was his heart through the victory over the enemy ;
And also prosperous was his house through his wealth (the plunder of Russia).

He summoned the mistress, the heart's ease,
The Parí-form of tender limb ;

(And) made the tent void of strangers,
Of singers and minstrels belonging to the tent.

The idol (the lovely woman), the parting of the head and the tresses adorned,
An object desired with a hundred desires :

The lip,—more heart-clinging than the pomegranate-grain ;
The tongue,—more sugar-scattering than rose-conserve :

39 To the branches of the flowerless cypress they fasten bouquets of flowers.

Tulip-scattering may signify—Sikandar's giving the cup to the cup-bearer stained with wine ; or casting the dregs on the ground.

"Arghaván-scattering" may signify—drinking the ruddy wine.

42 Of Ahasuerus (Artaxerxes Longimanus, Ardashír Daráz-dast, B.C. 465) it is stated in the Book of Esther :—

He appoints officers in all the provinces of his kingdom, that they may gather together all the fair virgins into Sushan the palace.

It takes an entire year to fit these damsels for presentation to the king—six months with oil of myrrh and six months with sweet odours.

43 The couplet may be :—

Of strangers,—void made the tent,
The tent-singers and the minstrels.

A mouth and an eye,—within limit both narrow:
One (the eye) struck the heart (with amorous glance); the other the harp (in singing):

The (long, coloured) hood of the tress, amber-scattering (black and odorous),
Trailing, rope-like, on the skirt-border:

The adorner of the assembly and the banquet-place (by her beauty);
The player of the harp at the king's banquet.

At the king's order, she tuned the harp,
Opened the door of the lip of the jewel-casket (the mouth),

Saying:—"To-night, through gladsomeness, there is freshness for the world;
"All joyousness is from the Khusrau's fortune.

"Pleasant is time at the season of the rose (Sikandar's victory over the Russians);
"The world laughs when the spring laughs (blossoms).

"When the effulgent sun (of victory) ascends to the zenith
"The light strikes up the wave from the luminous world.

"When the morning breeze comes to embroidery (grass-producing),
"The earth produces Rúmish, and the atmosphere Shustarí.

46 The narrow eye is not considered beautiful. The damsel, through modesty, looked at Sikandar with half-closed (tang) eyes.

See canto xxxii. couplet 63; lii 31.

47 "'Itf-i-dáman" signifies—firávez-i-dáman.

The gísú-posh is a bag three yards long, having at one end a hood which they place on the head. They cast the tresses into the hood and pass the end of the bag under the arm under the left shoulder-blade.

53 Rúmish embroidery signifies—green silken cloth of Rúm.

Shustarí embroidery signifies—white silken cloth of Shustar.

"When the red rose establishes a pavilion (blossoms) in the garden,
"It illumines a hundred lamps with every rose-bud (of its own).

"When Sikandar brings victory to his grasp,
"Not beautiful is the mirror (the goods of ease) under the rust.

"When Kay Khusrau (Sikandar) becomes seizer of the cup (of ease) with wine (the victory over the Russians),
"Why is the cup empty on the throne?

"If the king be more lofty than Jamshíd,
"My face is more adorned than Khurshed (Jamshíd's mistress).

"If the king be Firídún of golden shoe,
"For his victory, I am the standard of Kávah.

"If the king be a Kay Kubád of lofty diadem,
"Mine is the diadem of musk and amber (the fragrant tress);

"If the king be Ká,us of turquoise crown,
"For him it is necessary to ask from me for the ivory throne (the lily bosom):

"If the king be demon-binding like Sulaimán,
"For me, some are in the world (distraught) like the demon.

"The king seized the world's throne,—O wonder!
"I captivated him (Sikandar) who captured the world.

54 "Killa" signifies—a small mosquito tent.
From the perfume and blossoming of one rose other roses begin to blossom.

56 In the second line, the cup means the one in the fortress of Sarír. Canto 42.

" Although the king's noose, world-seizing,
" Has fallen on the neck of the sun and the moon (so easy to him is world-seizing).

" For him I make a noose of my tresses ;—
" I fear not; I cast it on his neck.

65 " If his be a noose, moon-seizing,
" Mine is a noose king-seizing.

" If he cast an arrow by the power of his army,
" Mine is a glance, arrow-casting.

" If he have the dagger for blood-shedding,
" I know how to excite (draw) blood by a glance.

" If he resolve upon sword-playing,
" My tongue sports with (fascinates) the sword (of the king).

" If he bring a heavy mace of gold on his shoulder,
" My two locks about the ear are two maces.

70 " If on his steed be a (golden) collar,
" Behold me, in whose full throat are ten collars !

" If he have caskets full of rubies,
" Mine is a casket (the mouth) full of ruby (the lips) and pearl (the teeth).

If his ruby be now of the mine,
Mine is the lip like the red ruby.

" If he be star-recognizer of the sphere,
" For me,—the stars of the sphere keep watch.

" If his be the standard above his head,
" Mine are a hundred standards outside the door.

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74 **Outside my door a hundred persons, standard-bearing, are standing to purchase my beauty.**

"If through pre-excellence he became sovereign of the world,
"By soul-cherishing I am sovereign of the lovely ones!

"When I cast up my veil from my face
"I purchase the world for a single hair of mine.

"*When I draw a perfumed tress across the moon (my face)
"I draw the moon with the tress to the earth.

"When I bring the sugar-lump (sweet speech) into the cornelian (the ruddy lip);
"(And) produce the finest wine (weighed and subtle speech) from the pistachio-nut (the small mouth).

"My wine (weighed and subtle speech) brings (pure, crystal) water to dancing (in envy);
"My cornelian (the ruddy lip) gives ease (even) to sleep (naturally full of ease).

"Desirest thou a collar from the moon (my resplendent face)? Behold my ample throat!
"Askest thou for relish from the ruddy nut? Behold my lips!

"In this sugar (the sweet lip), you my say is sweet laughter;
"Look at this sweetness (of the ruddy lip) that is of Samarkand (candy-producing).

80 "Namak" here signifies—lazzat.
"Finduk" is a fruit of red colour and round kernel.

*81 The second line may (with a slight alteration) be :—
In it (the sugar of the sweet lip) behold the kiss—how it is of Samarkand.
"Samar" signifies—afsána, a night-tale; or (simply) talk.
"Samarkand" signifies—a well-known city, kand (candy)-producing; the sweet lip, sweetly-talking; or the night-tale of sugar (the sweet night-tale).

" If alchemy make the stone gold,
" My fragrance (from the musky tress) makes amber of (the dry) dust (the clay used for head-washing).

" (The intrinsic quality) of Canopus, Yaman-illuminating, as regards the fragrant leather of Yaman,
" Is just as my fragrant hair with the morning breeze:

" With one (amorous) glance I make roast meat of the wounded heart;
" With another glance I make plunder of his life:

85 " On this side (with the first glance) I make a prey and favour him;
" On that side (with a second glance) I cast him into the sea (of love, and trample on him).

" (Him) I fascinate by remedy (union), and consume with pain (separation);
" She am I who do this; save me, none did this!

" If from the far road the priest (the ascetic muslin) behold me,
" He performs adoration (to my fire-like cheek) as the fire-priest before the light.

" And if there be an austere recluse of (nature like) the hard stone,
" I bring him to dancing (restless with love) with one note of the harp.

In the Búst́án, chap. III. couplet 96, Sa'dí says:—

One had a mistress in Samarḳand;
Thou wouldst have said:—In place of sweet talk (samar) she had sugar (ḳand).

It is possible that سمرقند should be written سمرکند, in which Samar سمر is a king's name, and کند means (in the language of the Turkáns) a city.

"I practise silver-working (the fascinating of men), because I am silvern of body;
"But I shatter not the lock (of chastity) of the treasure (the body).

"Of the door (of chastity) of our garden (the body), which became hidden (behind the screen of neglect),
"No one save the gardener (Sikandar) knows the key.

"Although I have many fresh dates (charms),
"No one sees me save the dry thorn.

"I am rose-water (head-ache dispelling); but I give head-pain;
"To my salt (favour)-desirer (i.e. lover), I give his own liver (to devour).

"Perhaps black night beheld the loveliness of my face
"That it became my slave like my (black) hole.

"Perhaps the new moon, which does the act of a new moon (empties its form),
Makes its mansion empty in hope of me.

"When my tress enters upon wantonness,
"It brings the foot of the mountain-partridge (the vigorous youth) into the snare.

"If the veil display the lobe of my roseate ear,
"The mouth of the red rose becomes full of water (in envy of its colour).

"When I prepare from the tress the ligature for the chin,
"I bring the noose (the tress) to the suspended water (the sky).

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89 "Ganjína" (couplet 89) and "bágh" (couplet 90) each signifies—halka,e miyána yá mahall-i-bikárat.

92 I cast him into pain and torment; for he obtains no joy from me and passes his time in vexation far from me.

97 The second line may be:—
I bring the noose (the tress) to the suspended water (the chin with the full throat).

"When I reveal the grace of my limbs,
"I render defective the brain (the smooth white kernel) of the almond.

When I display the wrist of my soft (white) arm,
I fold up in shame the leaf of the water-lily.

100 "Sugar is the taster of my sweetness;
"The moon is the ring-in-the-ear (the slave) of my ear.

"My (small round) mouth, pledged to Jupiter (the Kazí of the sky, ring-wearing),
"Won the bet from him. Behold the seal-ring (my pouting mouth).

"Luscious be the wine which I drink with the rose (Sikandar);
"Remembrance (sense) be mine, and forgetfulness (complete intoxication) to the rose (so that I may take my heart's desire).

"A little of the sorcery of my eyes reached Babylon,
"From which issue these magic arts.

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101 If ko dárad be read for az o amak, the second line will be:—
Won the bet (from Jupiter) who has the seal-ring.

102 This couplet should properly be at the end of the last. The renderings are:—

(a) Rapturous be the wine (union) which I drink with the rose (my tender body),
Be remembrance to me (my soul) and forgetfulness to the rose (my body).

Note.—The remembering of delight is the work of the soul, not of the dusty body that forgets.

(b) Luscious be the wine which, with the rose (in spring-time), I drink (from the king's hand);
Remembrance be mine and forgetfulness to the rose (that it may tell none that I enjoyed such pleasure).

The second line may be:—
May (shall) remembrance (of rapture) be mine; and forgetfulness to the rose (Sikandar)!—(Nay, Sikandar will not forget me).

103 Babylon (Báb-il, the gate of God) was famous for magic arts. See canto v, couplet 25; Revelations, chap. xvii. 5; xviii. 2, 10, 21; and Smith's Dictionary of the Bible.

"From my curling ringlet there passed into Chín perfume,
"From which (in envy) the musk of the deer in the desert became dry.

"When I bring the amorous glance into my intoxicated (wanton) eye,
"I bring to my hand (to sense) a hundred (lovers of mine, hearts) gone from the hand.

"When I make the tress a curl on the shoulder-side,
"Come, that thou mayst see (a hundred lovers of mine) heart gone from sense.

"To the heart whose head I turn towards the path (of love to me),
"I show the (dimple or pit of the) chin, so that I may cast him into the pit (whence he may not turn aside).

"By (showing) a single hair of mine, I give the collar and the crown (of sovereignty) to the lover;
"By (giving) a particle of perfume from my tress, I take tribute from (the beauties of) Khallakh:

"Place the wax-seal with the sovereignty of Chín;
"Strike five drums for the plunder of Rúm (far distant from Chín).

"Am a liver-piece (a cherished one) of the men of Chín by my mole;
"Am the lamp of the heart of the men of Rúm by the omen (of beholding my beauteous face):

105 The second line may be:—
(Of women of the world) I bring to my hand a hundred (lovers' hearts) gone from the hand (and make them desirous of *my own* beauty).

108 By (showing) a single hair (of mine), I give the collar (with the fold of my tress) and the crown (with the poll of my head).

"Give the rose-conserve (to the lover) when I become sleepy;
"Strike the red heavy stick (on him) when I display the keen glance (of punishment).

"My lip befits (gives ruddiness to) the ruby;
"My (beauteous) form sports with the sun (and makes it distraught with love).

"The fire-worshipper of the monastery calls me the silvern idol (heart-pleasing);
"He considers me the idol-house of the garden of Iram.

"When my pomegranate-breast became upreared,
"The heart of the pomegranate of the garden became shed (in envy).

115 "Of my pomegranate (breast), which is the orange (of delight) of the 'Nau-roz,'
"To whom—share and power? To whom,—is such daily food?

"The auspicious tree am I, who am the friend of my own fruit;
"I am the rose, fruit-producing, although I am in the skin (in bud).

114 "Nár-rekhtan" may possibly have the same meaning as—nár afshándan, which signifies—excessive weeping and shedding bloody tears

"Dil rekhtan" signifies—losing the heart (in love).

115 The orange of the Nau-roz, kings and nobles pass round for good luck.

116 "Bar dost" signifies—dost dáranda,e bár-i-khud, (meta.) a woman's bosom.

The first line may be:—

(*a*) The auspicious tree am I, who am the friend of the fruit (the bosom).

(*b*) The auspicious tree am I, who am the fruit of friendship.

(*c*) The auspicious tree am I; for mine are two fruits (breasts).

The second line may be:—

**Bring forth (pluck) my rose (of pleasure), for I am in bud.**

" I and red water (wine) and the king's fresh head (are enough) ;
" Say to the world :—Wash (down) thyself with black water (the salt sea).

" On that I am intent, that I may employ song ;
" May draw him (Sikandar), like my harp, into my bosom :

" May sometimes give a kiss to his intoxicated eye ;
" May sometimes give my tress into his hand :

" May make my own life his place (of love) in such a way
" That I may not turn my head from (the order of) his foot.

" For the sake of that sun (Sikandar), I so (soundly) sleep
" That I raise my head from sleep on the Judgment Day (not before).

" If there be a water (of life) which gives life,
" Or a Darkness (ease of the world) which gives youth,—

" Conjunction with me renders life long ;
" I give youth when I enter upon amorousness.

" Sikandar goes to the water of life,—a mistake !
" I here ! where goes Sikandar ?

" If for him,—the road to the Darkness (where is the water of life) be necessary
" To him;—my (dark) tress-tip shows the path.

" And if he seek colour (lustre) from the (guiding) ruby on that account, that
" He may verily bring the water of life to his grasp,—

" (Behold) my life, in which is flashing ruby ;
" In which is many a fountain of the water of life.

126 See canto lxix. couplets 12–15.

" O world-Khusrau! how long exaltest thou thy neck?
" Be not fiery as to this water of life.

" I am of Parí-face, and like the Parí (adorned) beneath the veil;
" When thou art heart-attached (to me) shut not the door (of thy heart) on the Parí.

" With thee, let not mine be the closing of the door!
" Be the tress-curling or the skirt waving, but let there not be separating!

" Enough—evoking this hard stone (against me) from (thy) heart;
" Not associating with tender hearts.

" O love!—I towards thee exercise not tyranny;
" I am thy beloved;—nay, thy slave!

" With this heavenly nature,—I am thy earth (prostrate before thee);
" Am from Chín (producing saucy disloyal ones); yet am thy sorrow-plucker.

" My rose (person) is not a rose shade-cherished;
" For shade is unfit for the sun.

" Fruit (a person) like me,—only in the shade of the house—O leave not!
" For fruit, shade-ripened, is unpleasant.

128 The being dusty (humble) is best, so that thou mayst remain long.
130 The second line may be:—
Be—the twisting together (in perfect love); but let there not be the shattering (of the heart).
133 The second line may be:—
(By my sauciness to others of the house) I am (apparently) from Chín (producing saucy, disloyal ones); but am (yet) thy sorrow-plucker.
134 The rose, shade-cherished, withers on once being touched.
The second line hints at her warrior-like qualities.

" Thou thyself (art) my fragrant herb-seizer,
" For the house, no help is of the fragrant herb.

" Let go the hawk (Sikandar) for the hunting of this partridge;
" Fear the eagles (callosities that through age come to women) making prey (of beauty).

" When the date shall have ripened on the date-tree,
" If thou take it not firmly (to pluck and eat), it reaches rottenness (and is worthless).

" Thou mayst not obtain a greater liver-devourer (a (tormentor of lovers) than me;
" A liver-devourer! nay, a sugar-lump (one of sweet gait)!

140 " How many hearts that have become blood through my devouring the blood (of their livers)!
" How much blood that has remained on my neck.

" (In sale) I became opposed to (was put in competition with) sugar-lumps;
" Than for them,—the markets were brisker for me.

" I am pleasant and heart-alluring in voice and face;
" That (the voice), indeed pleasant; this (the face), indeed beautiful. I am exceedingly lovely!

" When I become the cup-bearer, wine (from my hand) is not unlawful;
" When I become the minstrel I scatter sweetness (of song) from the palate.

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137 The second line may be:—
Fear the eagles (the vicissitudes of Time) making prey (of pleasure).

139 "Shakar-khwára" signifies—a lover who, in grief of his beloved, devours his own liver.

"Jigar-khwára" signifies—a lovely one who devours the liver of her lover and casts him into torment; or the sorrow-bearer of the grief-stricken one.

"Shakar-para" signifies—a mistress of sweet gait; shakar-púra; shakar kalam (a kind of halwá, or sweetmeat).

"When happy, I place my hand on the stringed instrument of melody,
"I make (the hearer) intoxicated with love, and then become the (slayer) of the intoxicated.

145 "Thus at a distance I display heart-allurements;
"In the embrace I display soul-cherishments:

"To the eye (of beholders), I give with (on showing) the eye-brow heart-happiness;
"When they draw me into the embrace I display heart-ravishingness:

I and the harp's lament, and the drinking of wine,-
Of me,—how may lovers be patient? How?

"A (youthful) monarch like thee is my lover,
"My occupation,—what is it save joyousness (one with the other)?"

When the heart-entangling harper, with the harp, struck up
Such a song from sugar of jujube colour (lips ruddy and sweet).

150 The king,—through love of that sweet and graceful one—came
Like a white falcon to that young partridge (the damsel).

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144 "Mast kush" signifies—ifrát-i-mastí, excess of intoxication of love. in which the state of being dead comes to one.

"Dost khúsh" signifies—dast mál va isti'mál-i-nawál htah va guftan,

147 If shikebandagí be read for shikeband kay, the second line may be:—

Of me,—the patience of lovers, how?

149 Otherwise:—

When with the hand she struck up a heart-entangling harp,
(She sang) such a song (in praise of joy and union) from the sugar of jujube colour (the lip ruddy and sweet).

150 If jurra be read for chúza, the second line may be:—

Like a male white falcon to that bold partridge (the damsel, valiant in battle).

If jurra,e chang be read for chúza,e chang, the second line may be:—

Like a male white falcon to that one bold with the harp.

A spring-pheasant (the damsel) entered upon amorous glancing;
The orange (the rounded breast) issued from the golden cradle (the decorated busk).

The pavilion empty, and the heart-possessor (mistress) intoxicated (with love),—
The heart's rein passed altogether from the hand.

A night of privacy and a beauteous one like that!
From her,—how can one draw the rein?

The lion (Sikandar) cast the young deer (the damsel);
Boldly he came for the plunder of her place.

The eagle (Sikandar) came for the prey of the (white) pelican (the damsel);
The sun went to the entertainment of the moon:

Awhile he tasted her sugar-like lip;
Awhile he sipped her like the sugar-cane:

Took that lily-bosom into his embrace;
Took off the seal from the door of the treasure:

Beheld a wine (of delight) untasted, bright, pleasant-tasting;
A garden, door-closed, full of the apple (the chin) and the pomegranate (the round, firm breast):

A cornelian—on its own seal—injury not done;
A seal-ring,—by the diamond uninjured:

151 The second line may be:—
She came forth from the litter of golden orange (bosses);
but it is inappropriate

153 The first line may be: -
Such a night! such a privacy! such a beauteous one!

159 "Almás" signifies -álat-i-mard.
"Muhr" signifies—muhr-i-bikárat.

A rose unplucked, the thorn up-plucked,
Save by the gardener (Sikandar), one unseen of man.

From the increasing of that ardency of fire,
The blood desired to flow forth from the rager (the diamond).

They evoked sugar with the sweet tongue (the diamond);
Mixed it together like milk and sugar:

Two lofty cypresses together crept;
Candy fell into (and sweetened) the oil of the almond (the lustrous limbs of the damsel).

The two lovers became two jewels of coral;
(And) dashed the two particles of one kind together.

When the ruby pierced the unpierced gem,
The gem indeed rested, and the ruby indeed slept.

At that fountain of life, Sikandar
Enjoyed much happiness and joyousness:

Gave thus some nights his heart to happiness,
And took not forth his chattels from that stage.

160 "Khár" signifies—dast-andází.

161 "Khún" signifies—máda,e áb-i-mání.

162 "Shakar" signifies—áb-i-maní.
"Zabán" signifies—álat-i-mard.

163 "Ḳand" signifies—áb-i-sapíd.

164 The second line alludes to a rule of grammar, by which, when two letters become joined, the contracting of them into one (idighám) is permissible.
In some copies the second line is:—
(*a*) Both bent together like ل and ا—(that is لا).
(*b*) Became both like the twisting, intertwining snake.

167 "Marḥala" may mean—Sikandar's tent void of strangers, or the halting-place in Russia. See canto lxvi. couplets 2 and 79.

Come, cup-bearer! that cup of gleaming wine (of senselessness),
Take in the hand to the melody of reed and flute.

Wine which, by the decision of wine-bibbers (those perfectly senseless on beholding God's majesty),
Remedies the work of the helpless ones (those desirous of that cup).

168 The reed and flute signify—the causes of senselessness, or the abandoning of the work of the world

# CANTO LXVIII.

## SIKANDAR'S BECOMING DESIROUS OF THE WATER OF LIFE, ON HEARING OF ITS QUALITIES.

1 When the voice of the cock came from the court,
The king's messenger bound the bell to his neck (and shook it to arouse the army):

The leather strap of the drum-striker came into agitation;
Clamour issued from the beak of birds:

The people, prayer-making (to God), arose;
They prepared the requisites of worship:

The king raised his head from sweet sleep;
Began to make praising anew;

5 Made mention of his Goodness-giver (God) for goodness;
Made the world prosperous by that worship of his.

When he (had) performed the condition of worship,
He exercised judgment on the matter of wine and the assembly:

Sometimes drank wine to the notes of music ;
Sometimes gave blessing to those of good faith (deceased prophets) :

With rosy wine, fresh, like rose-water (the pain-dispeller),
Took pain from the head, and torment from the brain :

Opened the door of pastime (merry jest) to his intimate friends ;
From the door (of the court),—far the clamour of strangers.

Speech passed on every subject in secret (hidden and abstruse) ;
No one uttered a tale void of a mystery.

One related a tale of Khurásán and Ghúr,
Saying :—" Thence one can obtain gold and power (of body)."

Another mentioned a tale of Sipáhán,
Saying :—" Firídún conquered the treasure of that place."

Another said :—" Kaisúr is better than this country,
" For it gives camphor and sandal-wood beyond computation."

Another uttered the tale of Khwárazm and Chín,
Saying :—" Its musk is such (most fragrant), and its brocade such (soft and beautiful)."

Another said :—" Hindústán is better ;
" For its fuel is all aloe-wood ; and dust, ambergris."

12 Firídún, after conquering the country of Sipahán and slaying Zuḥḥák, won treasure.

13 Ḳayṣúr is a city, musk-producing, beyond the river of Chín, near the Durya,e Akhẓar (the sea washing the coasts of Arabia, Ethiopia, and China) ; or a mountain on the river of Hind (the Indus).

In that assembly was an old man ;
When to him the turn of speech at last came,

He suddenly opened his tongue respecting a wonder,
(And) like the other chiefs kissed the ground,

Saying :—" Of every land, that Dark Land is best,
" In which is a water, the life-giver.

" Weigh not thy life with weighty treasure ;
" For dust (contempt) is on the treasure and on the porter of treasure.

" Since thou desirest that thou mayst long remain,
" Bring forth the desire for the fountain of life."

The assembly passed into lowering of the head (in thought),
Saying :—" In the Dark Land, how is there life ?"

Sikandar spoke to him, saying :—" O my good man !
" Perhaps at that drinking-water (the fountain of life) that Dark Land

" Is the blackness of letters (of books) hand-worn ;
" Its water,—verily, the meaning, soul-refreshing ?

" Otherwise who beholds a dark land ;
" Verily, the fountain that preserves from death ? "

The old man, world-experienced, again spoke, saying,
Saying ;—" Outside of these concealed mysteries

18 The first line may be :—
Of every darkness (in the world) that darkness (of the water of life) is best.
" Ẓulmát" may mean—zamín-i-siyah (couplet 24) ; siyáhí (couplets 18, 22, 63, 64).

19 Consider not thy life equal to weighty treasure. With much treasure man's life becomes not long.

25 The mysteries are mentioned in couplet 23.

"Is a veil (of darkness) beneath the polar star of the north,—
"Within it, a pure fountain of limpid water.

"A veil, whose name is Zulmát,
"From its ease the water of life flowing.

"Everyone who drinks of that water of life
"Takes his life from the life-devourer (death) of this world.

"If, as regards my word, faith come not to thee,
"Inquire of other old wise men."

From the perplexity of that discussion,—to the king
The thought of searching occurred.

He inquired of him, saying :—"Where is that Dark Land?"
The declarer declared, saying :—"From the right hand (beneath the North Pole).

"From us to that land, the road is short;
"Of this road (from Chín to the confines of Russia), which thou hast travelled, it is one out of ten."

When the king perceived that that fountain, pleasant-tasting,
It is possible to find (luminous) like the morning in the Zulmát,

He placed the door of the court towards the Zulmát;
Reviewed the army with a view to moving:

When he went some stages he looked at the affair (of marching);
Beheld many of the people of the army sick.

A moving world was his general camp;
Another world, special about his court.

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27 The Ẕulmát (sing. Ẕulmat) is in the "sixth climate."

Through the market (multitude) of the army,—in that marching-place,
The road resembled the market of the place of assembling (the judgment-place).

If they turned the rein towards (sought for) bird's milk (a rare commodity),
It,—they found in the market of this camp.

In every arid land where the Khusrau arrived,
The rain rained; the grass sprouted.

Thou wouldst have said:—"The trace of Khizr was on that road;
"That, verily, Khizr was himself with the king."

He reflected on the numerousness of his army;
He exercised patience as to that hastening (to the Dark Land).

Near to the plain was a cave-place (of the mountains of Zulmát),
Which there the Khusrau's court passed.

Whatever heavy baggage they had with them
They left near to that cave.

Through that multitude (of the army) which there became place-occupying (dwelling),
That desolate land became habitation-possessing (prosperous).

40 The Muslims usually confound Khizr with Phineas, Elias, and St. George, saying that his soul passed by metempsychosis through all three.

Some say that he was one, Balya ibn Malkán, in the time of Firídún (B.C. 800); that he preceded Zú-'l-Karnain (Asa,ab ibnu-'r-Rayesh); and that he lived to the time of Moses.

See Sale's Kurán, chap. xviii.; and canto x. couplet 1; lix. 17.

The desert watch-keeper (Sikandar) called it Bun-Ghár;
That Bunghar (in time) became, in name, Bulghár.

Those individuals who are chiefs of that territory
Are slave-born of the king, Sikandar.

When the king perceived that that countless army
Was not stage-recognizing as to that road (to the Zulmát).

He chose some individuals, like the impetuous steed,
Bow-possessing, and hardship-enduring, and hard-striving:

Bold, and robust, and hard of bone,
Patient (enduring), and powerful, and youthful.

He ordered that no sick nor old person
Should, on that road, become motion-possessing (move).

For, if he be year-stricken, the old man
Comes to toil with the difficulty of the road.

The old men sate, the young men departed;
They went the long road,—without those road-knowing.

From the men of that country, the world-king
Summoned a sensible one, work-versed;

Kept him in front for path-showing to the army;
Performed two stages in every stage:

All the road-provisions, sugared or salted,
Despatched on two-year-old camels and bay horses (of impetuous spirit):

Urged the army, double-horsed, towards the Zulmát;
Appointed a lieutenant over those left behind (in Bulghár):

45 See canto xiii. couplet 13; lxxi. 10.
48 "Sakht-kash." Sakht may mean—the chest; and kash—the upper arm.
56 See canto xxxv. couplet 77; lxviii. 123.

Spoke to him without limit all fit to be uttered,
Saying :—"A place (desolate) like this is unfit for sleeping (Be watchful !)."

When he travelled a month towards the north,
The state of the sun's thoroughfare (the ecliptic) changed (in its apparent position):

A luminosity (of the sun) appeared from the (northern) pole of the sky;
It (the luminosity) ascended (above the horizon) and descended (below) quickly in a moment.

The circle of the equator established its extremity on (agreed with) the circle of the horizon (at the north pole);
The medial line (the equator) fell to (concurred with) the pole of the north.

They arrived at a place where the (light of the) sun,
More than a phantom in a dream,—they saw not.

Towards the border-place of the earth they hastened;
In that Dark Land they exalted the standard.

The earth snatched luminosity from the air;
The veil of terror displayed the Dark Land.

In one direction, the Dark Land revealed the margin (of the earth);
In the other direction, the deep sea (earth-encircling) closed the path:

59 Otherwise :—

A luminosity appeared from the (north) pole of the sky (the sun);
It (the sun) ascended and descended (rose and set) in a moment.

They say that for forty days every year the people of Balghár have no 'ishá (the time between sunset and dawn); for dawn appears in the east when the sun sets in the west.

63 The second line may be :—

The veil of the Zulmát appeared fearful.

The skilful guide kept travelling northwards;
In one direction from the compass (the ecliptic) of the lofty sphere.

When he went little by little from the compass (the ecliptic) of revolution,
The light (of the sun) became more remote with every accession of remoteness.

Thus, until the path (of journeying) reached such a spot,
That the luminosity (of the sun) all at once became invisible.

Darkness appeared (to the king) from the corner of the path,
—The world is unpleasant when it becomes dark.—

The Khusrau became dejected, saying:—"What is the plan?
"Who is the pointer out of the way of this path (to the Dark Land)?"

Those versed in affairs exercised thought,
Saying:—"This Dark Land is the veil of the hidden.

"Within it,—in every way that is it is possible to go;
"The road of returning,—who shall bring to hand?"

Everyone hastened to remedy-devising (for coming out of the darkness);
No one found the path to the devising of the remedy.

When night came, that half-lit land (where the north pole was in the zenith)
Chose the black musk (night, in preference) to the wood aloe (half-lit day).

73 If az be read for án, the first line will be:—
When from the half-lit land night came,
It chose . . . .

The sphere became confounded like one mad (who strikes hand and foot on the dust),
The Kashmírí (the half-lit land) became changed to the Zangí (pitch dark night).

That road became finer than a hair;
Darker than the darkness of evening.

Everyone returned to his own abode (in the halting-place),
In thought remedy-devising as to that matter (of returning).

There was a generous young man,—war-experienced,
Whose illumined mind was cherished of love (kind to men).

He had a father, an old man of ninety years,
Through pain of his body, every movement a lament.

On that first day, when the king ordered
That none of the old men should come towards the road,

The generous youth was impatient of (seeing) his father,
As the sick man complaining of (the want of) the odour of the apple (ease-giving).

He kept that doting old man,
As others the red ruby:

Had concealed him in the chest of road-provisions (carried by a camel);
Had brought him at the rate of (as) a valuable present.

On that night, when of the road of returning (from the Zulmát)
Perplexity came into the thought (of all),

82 The second line may be:—
Had brought him as stores of the road.

The youth opened that closed lid (of the chest),
And began speech with him on this subject (the difficulty of returning),

Saying:—"Of this advancing the king has become regretful;
"Through hardship-enduring he has become unsteady to his purpose (of drinking the water of life):

"On account of the darkness his heart has come to fear;
"For he knows not the design of his own road (of returning):

"Guideless he can go within (the Dark Land),
"The coming forth,—he knows not how (it is)."

The venerable old man to youth spoke,
Saying:—"Within this screen is a hidden mystery.

"When the time of going reaches the king,
"That he may find the road forth,—know

"For him, sound of body, is necessary a mare,
"Whose parturition is indeed the first.

"When the colt of the wind-fleet steed is born,
"They should immediately cut off its head at the spot.

"That very spot where the head shall have been severed
"They should not conceal,—so that at it the mother may look:

"By it (the slaying and the bearing),—should bring the mare's heart to fury;
"And should use haste for departing thence.

"When the time of returning from the path occurs,
"Let the mare be the leader to the army.

84 The first line may be:—
**The youth unfolded the hidden matter (the difficulty of returning).**

" It will run towards its own beautiful colt,
" Brought forth on the former path.

" By that path, the coming guideless;
" By this device (of the mare), the coming forth—are possible."

When the youth heard this account from his father,
He found the end of the thread for remedy-devising.

In the morning-time, when the musky silk (the black night) of Tiráz (the Dark Land at night),
Became again changed for the brocade of aloe nature (the Dark Land by day),

The monarch sate in the assembly,
As to going, each one an opinion-expresser become.

In every way, they prepared a remedy;
In a different way, cast a device (for going and returning);

Neither,—the king the purchaser of anyone's remedy;
Nor,—the door of remedy apparent to any.

The wise youth of deliberate judgment
Urged speech as to the matter of road-guidance.

The tale which he had heard from the wise old man,
To the king he unfolded for remedy-devising.

When the king heard, it came heart-pleasing to him;
It came place-occupying in his own wisdom.

To him he spake, saying :—" O noble young man!
" Of thyself, how was it possible to express such an opinion?

" Of thyself, thou acquiredest not this wisdom;
" Say truly—from whom learnedest thou?

"If thou should say (truly),—thou wilt become prosperous with (my) treasure;
"But if not, by crooked speaking thou wilt come to sorrow."

The youth said:—"If thou give me protection,
"I will make the camel-litter (the tongue) void of the load of sorrow (of falsehood).

"The first day, when the monarch ordered
"That the old man, unsound of body, should not come to the path,

110 "I had a father, an old man of ancient years,
"Much chastisement found from the sphere;

From compassion for the old man, my own father,
I forgot care of myself:

"I brought him in concealment with myself;
"—It was not evil though I brought him evil—

"Last night—of the king's road-journeying, the words
"Each one I caused to reach his ear:

"By his instruction I illumined (my) heart;
"Learned a remedy like this from him."

115 The king in secret through the counsel of that guide (the old man),
Kindled; and uttered this beautiful subtlety:—

"Although the young man is the king of counsellors,
"Yet in remedy-devising he is in need of old men.

"If the gourd sport with (bring forth) the new bough,
"It shows exaltation by the old bough (the dry wooden prop).

"If the young man were incomparable in wisdom,
"Yet to him need would come of the words of the old man."

In this speech was the world-king,
When suddenly by the door that desert one

Entered; to the king he brought
A back-load of black sable.

Of it—each one (sable skin) more famous (more perfect) than the ermine;
In quality,—each one (sable skin) more pleasant-limbed (soft) than the other.

When the king became a purchaser of his gift,
He became again concealed from the king.

He concealed his chattels in the Darkness;
The king was astonied at that difficult matter (the present-bringing and disappearing of the demon man):

In the thought of the light-displayer (the old man)
Brought his judgment, double-horsed, (for proceeding) towards the Zulmát:

Ordered, saying:—"A mare, wind-like,
"Whose pregnancy is (near) the time of parturition,

"Bring ye; in that way in which the old man said,
"Let the colt of the wind-fleet (mare) be matched with the dust (of the grave)."

When they performed the work which the king ordered,
They took the road to the water of life.

Come, cup-bearer! that dust like the Zulmát (the place of passing away)
Seek; and bring to the hand the water of life (the wine of senselessness).

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121 In some copies:—
Of it (the back-load) each one a famous (perfect) ermine-skin:
It is said that the sick man who puts on the sable skin (samúr) recovers from his sickness.

123 See canto xxxv. couplet 77; lxviii. 56.

By that luminous water behold me;
And (by drinking it) make me more living than this (terrestrial) life (so that I may obtain eternal life).

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129 The first line may be:—

By that water make me luminous of eye.

For of the holy man,—the eye is luminous, and life lasting.

# CANTO LXIX.

## SIKANDAR'S GOING INTO THE ZULMÁT IN SEARCH OF THE WATER OF LIFE.

1 In this happy section (chapter)—from new to old,
I sing the song of the villager's (the fire-worshipper's) history.

The village-narrator thus wrote,
Saying:—The first night of the month (Urdíbihisht),

Sikandar gathered resolution for (going) to the Darkness;
For in the Darkness the heart comes to its place (of tranquillity).

The first line may be:—

At this happy time (Urdíbihisht, the second spring month, when the sun is in Taurus) from new to old.

Alluding to Khizr of verdant foot, the time is said to be happy.

In the darkness of the house is—the answer of prayer to those praying; and the sight of God's majesty to those sitting in retirement. Pious men (ahl-i-dil) sit in the dark corner, for in darkness is freedom from the dangers and the temptations of lust and Satan.

Poets have a disengaged heart in retirement, where they bring to view wondrous subtleties of verse.

Seest thou not that from this lock (the sky) of golden key
(the sun)
They (Fate and Destiny) bring apparent the jewel (the
stars) out of the Darkness?

5 That one who makes the water of life his own place,
If before himself he bring a veil (of darkness),—'tis
proper:

The sitter,—at the reservoir of the (deep) water-pool (of
life)?
Yes; for he has no help as to the veil (of concealment
from men's eyes).

When Sikandar made the resolution of (going to) the
Zulmát,
He inclined to the abandoning of important affairs (world-
seizing):

Loosed the rein towards the Dark Land;
Became concealed like the moon (eclipsed) in the mouth of
Draco:

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4 Otherwise:—
Seest thou not that from this lock of golden key (the mine)
They (the delvers of the mine) bring to view the jewel from the darkness (of mountain-caves)?
The first line may be:—
Seest thou not that from this lock (the sun) of golden key (effulgent rays).

5 Otherwise:—
That one who makes the water of life (the view of God's majesty) his dwelling,—
If he bring before himself the veil (of concealment from men, heart-disturbing), it is well.

6 If az nílí ḩijábí be read for bale kaz ḩijábí, the couplet will be:—
The sitter (the pearl-diver) at the reservoir of the deep water-pool
Has no help of the black veil (the loin-garment).

8 See canto xxviii. couplet 22.

Gave the order in that new road (of journeying) in such a way
That the prophet Khizr was leader.

10 The grey (khatlán) steed, the hastener (given by the Khákán of Chín), which he had beneath him,—
To him, he gave, because he (Khizr) had the boldness of the lion :

For the reason that by it he might make an incursion ;
Might employ means (of going) towards that drinking-water (the water of life) :

Gave him a jewel, which, within the (dark) cave (the Dark Land),
Would become luminous for water-proving.

To him he spoke, saying :—" Of this road, before and behind,
" Thou art the leader ; none is before thee.

" Alone make the rein of hastening in every direction ;
" Unfold thy vision with sensible brainedness.

15 " Wherever the water of life reveals (its) splendour,
" —For the gleaming jewel utters not a lie—

" Drink ; when thou hast drunk with auspiciousness,
" Point out to me so that thou mayst enjoy profit (wealth and dignity) from me."

At his order Khizr, moving with greenness,
At the vanguard (in front), took up the step (proceeded quickly) ;

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9 See Sale's Kurán, chap. xviii. Khizr, whether a prophet or a slave of God, obtained spiritual blessing by drinking of the water of life.

15 The first line may be :—

Wherever it (the jewel) brings forth (its own) splendour,—(is) the water of life.

17 "Khazrá" signifies—verdure or the sky. Hence, khazrá-khirám may signify—moving with loftiness on the khatlán steed.

Fell (advanced) to one side from the path of the army;
Opened the glances of resolution in every direction.

When he sought much for the water in concealment,
The lip of the thirsty one (Khizr) became not mated with the water.

The jewel, the illuminator, shone in his hand;
Khizr looked down; what he sought, he found.

That fountain appeared like silver,
Like a silver stream which strains from the middle of the rock (the mountain-mine).

Not a fountain,—which is far from this speech;
But if, verily, it were,—it was a fountain of light (not of water).

How is the star in the morning-time?
As the morning star is in the morning,—even so it (the fountain) was.

How is the undiminished moon at night?
So it (the fountain) was that it was greater (in effulgence) than the (full) moon.

As to motion, not a moment was it ease-taker,
Like mercury in the hand of the paralytic old man.

On account of the purity of its nature, I know not
What comparison I may make of its form.

Not from every jewel come that light and luminosity;
One can call it both (luminous, moving) water, also the sun (fire).

20 Since in the darkness Khizr could not see far,—he kept looking at the jewel in his head.

21 "Pálúdan" signifies—either ṣáf kardan or ṣáf [illegible]udan.

When Khizr caught acquaintance with (beheld) the fountain,—
By it, his eye caught illumination.

He alighted and quickly plucked off his garments;
Bathed head and body in that pure fountain:

Drank of it as much as befitted;
And became fit for eternal life:

Verily, he washed that grey steed and made him sated;
Put pure wine (the water of life) into the pure silver (the grey steed):

Sate on the grey steed, the desert-traveller;
Kept his eye on that drinking-water,

So that when the king should come,—with gladsomeness
He might say:—"Behold the water of life!"

When he looked (for the twinkling of an eye) into the fountain,
From his eye that fountain became hidden.

Through intelligence Khizr knew
That Sikandar would be void (of a share) of the fountain.

On account of his (Sikandar's) disappointment,—not (on account of) his anger,
He Khizr became, like the fountain, concealed from his eye.

As to this account, the old men of Rúm
Have recited this tale in another way,

Saying:—Ilyás (Elias) was fellow-traveller with Khizr,
To that fountain which was on the path.

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30 Note.—Bar kár shudan.
36 Prophets have no fear of anyone's wrath.
38 See Sale's Kurán, chap. xviii. p. 223.

When they came,—with mutual salutation,
They descended into that water of the fountain.

At that fountain-head they spread the table-cloth;
For a fountain renders food pleasant-tasting.

On that bread, which was more fragrant than musk,
Was a dry salted fish.

From the hand of one of those two of auspicious beauty (externally and internally),
The fish fell into the limpid water.

In the water of turquoise colour, the endeavourer
Endeavoured that he might bring the fish to his grasp.

When the fish came into his hand it was alive;
To the inquirer, happy was the omen!

He knew that that fountain, soul-refreshing,
Came his guide to the water of life.

He drank the water of life with joy;
Obtained everlasting permanency in life:

Verily, he acquainted his friend;
So that he also drank water of that drinking-water.

—A wonder it was not that water having the essence of the water of life
Should make a dead (salted) fish alive.—

A wonder it was as regards that dead (salted) fish,
That it showed the path to the fountain of life.

Of the fish and that water, jewel-scattering,
The Arabic history (the Kurán) gave another account,

49 For the tale of Moses and the Dead Fish, see Sale's Kurán, chap. xviii.

Namely :—The water of life was of another place (outside of the Zulmát) :
The fire-worshipper (the Persian) and the Rúmish historian missed the path (of true narrative).

—If there be a (luminous) water (internal purity, the *real* water of life) in this dark dust (the dusty body),
Of wandering in error from its fountain (the *apparent* water of life)—what fear?—

When Ilyás and Khizr found the drinking-water,
They turned from those thirsty ones (Sikandar and his followers).

From the moistening of the palate by that event
One (Khizr) went to the sea; the other (Ilyás) went to the desert.

55 From one fountain (the water of life), their grains (everlasting life) sprouted;
Their mill-house (the place of moving and resting) became two fountains (abodes,—the sea and the desert).

In the hope of the water of life, Sikandar
Exercised firmness in toil and hardship (on the path to the Zulmát) :

Sought freshness (pleasant life in youth) from the fountain (of the water of life) for himself;
For verdure grows more succulent by the fountain :

Consumed forty days in searching for the fountain (of the water of life);
On it,—he cast his shadow (came near to it); and (deprived of the luminosity of the water) remained in the shade (the Dark Land).

51 Otherwise :—
Namely,—the water of life was of another place (the knowledge of God);
The fire-worshipper and the Rúmish historian missed the path (of knowledge).
By God's grace, internal purity is rarely denied to the striver; but Destiny decrees whether the apparent water of life shall be one's share, or not.

—Perhaps in his straitened heart he possessed great ardour,
That he preserved his resolution (of going) to the fountain and the shade (the Zulmát).

60 From the (luminous) fountain, not shade arrives, but light;
But the shade (of kindness and joy) seldom falls far from the fountain:

If the luminous fountain, shade-possessing, had been proper
To the sun's fountain,—where the shade?

Since the fountain (of water) became pleasant-tasting through (receiving the rays of) the sun,
Why went that fountain (of the water of life) beneath the shade (the Zulmát)?

Yes; for the fountain the shade is better than the sun;
For that (the sun) is the burner (the heater of the fountain), and this (the shade) is cool (the cooler of the fountain).—

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See couplet 1 for the fire-worshipper; couplet 37 for the Rúmish historian.

The water of life maintains life for ever, but changes not the state of the body. Thus, Khizr, who drank it when old, is still old.

The water of life signifies—faiẓ-i-azalíy, va 'ilm-i-ladaní, va ṣafá,e báṭin.

59 Couplets 59-63 are uttered by Niẓamí.

60 Shade from a fountain falls on none, for it is not a gross body.

Otherwise:—

From the fountain (of the water of life) not shade arrives, but light (from its luminosity);
But the shade (of lasting life) is far from the fountain.

Since in couplet 59 the words chashma, a fountain, and saya, shade, are coupled by و, couplet 60 cannot be rendered as follows:—

From the fountain not shade arrives, but light (from its sparkling water);
Yet the shade (of trees, water-loving) is seldom far from the fountain.

In that place of shade (the Zulmát), the Khusrau was dejected,
—To him, the day become dark like the shade.—

In the hope of that, that he might drink the water of life.
—Everyone whom thou seest suffer griefs of soul (saying :—May my life be long !)—

From that road which became life (long time)-expending,
When at last he became hopeless of returning,

In that grief how he might use design
By which he might deliver himself from that shade (the Zulmát),

An angel came before him on the road :
Rubbed his own hand on his hand,

(And) said :—" The world altogether,—the whole, thou seizedst ;
" Thy brain became not sated of vain fancies (long life for the enjoyment of unprofitable lust): "

Gave him a stone less than a groat,
Saying :—" Keep this stone dear to thyself.

" Of the tumult of so much desire, verily,
" Thou mayst become sated only with something equal in weight to this."

From him, the monarch took the stone;
From him, the deliverer of the stone became concealed.

Into that darkness he went hastening,
Fear (of destruction) in the heart and blindness (by darkness) in the vision.

65 As rendered, the second line is uttered by Nizámí; but properly the whole of the couplet is his utterance.

73. The second line represents the state of Sikandar. It may, however, describe the darkness (tíragí), which should then be written khíragí (a state of bewilderment).

From a corner a celestial messenger gave voice,
Saying:—"Destiny (eternity without beginning) gave back to everyone the (predestined) writing (of acquisition of desire).

"When Sikandar sought he found not the water of life;
"To Khizr the water of life, unsought, arrived.

"Sikandar uses haste to the Darkness (unsuccessfulness);
"Khizr finds the path of luminousness (successfulness) to the water (of life)."

Another angelic messenger spoke, saying:—"O Rúmí!
"When this stone-soil (the Zulmát) became an illuminator (by reason of its jewels),

"Regretful becomes he who takes it up;
"More regretful, he who (takes up and) lets it go."

Of it, into his chattels everyone cast
To the extent of his own fate and fortune.

In secret (in the Zulmát), the king beheld many a wonder,
Out of which (wonders) it is not possible to utter one in ten.

The tale of (the description of) Saráfíl and the sound of (the description of) his trumpet
I uttered not; for the path (of speech) went far from the path (of reason).

81 In some copies o occurs in place of ráh, the second line will then be:—
(a) I uttered not; for it (the description of Saráfíl and of his trumpet) went far from the path of my description.
(b) I uttered not; for he (Sikandar) went far from the path (of army).

In Captain Macan's Persian text of the Sháh-Náma, by Firdausí, p. 1341, canto dc. couplets 54–60, Sikandar's interview with Saráfíl, on going into the Darkness, is given.

Of the angels that surround God's throne are four of the highest dignity—Gabriel (Jibrá,il, Sarosh, Raván-bakhsh, Rúḥu-'l-ḳuds), the

When the other speaker (Firdausí) opened that mine
(related the tale of Saráfíl),
One cannot lay another foundation (account).

When the king obtained not knowledge of the fountain (of life),
He hastened towards the fountain of luminousness (the light outside of the Zulmát).

At the king's order, the army also
Took up the road for returning.

On the road, that very exertion which was formerly was renewed;
That very mare which was (before) became guide.

When again forty days passed from reckoning,
The marge of that darkness appeared.

The sun came forth from beneath the cloud;
In torment the Khusrau's limbs, through want of the water (of life).

He strove for what was not his fortune;
When fortune is not,—striving, what profit?

It is improper to run behind fortune;
Sit thou! that fortune herself may appear.

One sows the seed; another reaps;
Happy that one who hears this speech.

angel of revelation, who communicated the Kurán to Muhammad, and who promised the Virgin Mary "a Holy Son"; Michael (Michá,íl, Bihtar), the friend of the Jews, enmity against either him or Gabriel involves enmity against God, Azrael (Azra,íl, Murdad), the angel of death, the death-giver, who separates men's souls and bodies, Isráfíl, the blower of the two trumpets on the last day; besides Al Mu'akkibat, "the succeeders," who attend on every man to observe his actions, and Azazíl (Iblís, Shaitán), Satan.

88 Couplets 88 to 96 are uttered by Nizámí.

It is improper to sow always for one's self,
For victual-devourers are beyond limit.

From the garden which the forerunners (ancients) sowed
The fruit,—the after-comers took up.

When some things have become sown for our sake,
We also should sow for others' sake.

When we look at the sown-field of the world,
We are all the husbandmen of the village (of the world)
of (for) each other.

Come, cup-bearer! that wine which is heart-alluring
Give me; for wine is pleasant in youth.

Perhaps, when I make my mouth moist with that wine,
By it I may make my own fortune more youthful.

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91 So that the after-comers reap the fruit of the toil of the forerunners.

# CANTO LXX.

## Sikandar's coming forth from the Darkness (the Dark Land).

When the vigilance of fortune became guide,
Sikandar came forth from the Darkness.

For him, that mare displayed guidance, in such a way
That (going either) left or right (of the former road)
occurred not.

To that line (the straight path) which she passed the first
day,—
To it, like the compass, she returned in the end.

---

2. After motion the compass returns to the same point (the magnetic north).

When fortune became concordant for the king,
He found out the path forth to the illumined world:

Came, rein-turned, towards the army (left at the mountain-pass, at Bulghár),
Object sought, not gained:

Fell into distress on account of that toil (in traversing the Dark Land):
Because only by fate one can find daily food.

Though he found not the road to the water of life, he grieved not;
For he died not like the other animals (through exceeding desire for water) on that road to the water of life.

Be not ungrateful when a grief comes;
Than it, be afraid of grief more intense.

To go naked (of foot) from desert to desert (void of the water of the river)
Is better than (clothed of foot) to be drowned in the water of the river.

By severe head-pain is the head harassed;
(But) not to such a degree as by the wound of the sword and the mace:

Many a work which is more difficult than (other) work;
Easy of body that one who is the stouter of heart.

When the army beheld its own road-brought stones,
They placed in front the stone road-brought,

All the stones were red rubies,
The light from which was food for the eye.

Of one,—with few jewels the heart, in sorrow;
Of another,—with want of jewels the breath, cold.

Regretful became that one who left a residue (took up little);
More regretful that one who indeed took not up.

When the king rested one or two days from haste (of journeying),
He took as before (going into the Dark Land) justice from food and sleep.

The circumstance came to his memory,—of that small stone
Which that angel (Saráfíl) gave secretly to him.

He called for the scale and made proof of it (by weighing);
Its load was greater than many weights.

It went beyond the "miskál"; exceeded the "man";
Uplifted (in the scale-pan) many (heavy) stones of (taken from) the mountain and the plain.

With (the aid of) a hundred men, they erected a great scale;
Into it (the single scale-pan), they cast the counter-weight of the (small) stone (placed as a cannon-ball at one end).

It came more than a hundred mountain-fragments;
At its weighing everyone was astonied.

I have heard that Khizr came and spoke from afar,
Saying:—"Make ye this (small) stone mated (balanced) with dust (in the single scale-pan)."

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16 He ate varied articles of food, and enjoyed sweet sleep at ease.

20 In some copies the first line is:—

Ba ṣadd man kipání bar afrák͟htand.

They set up a great pair of scales (a steel-yard) up to (capable of weighing) a hundred "mans."

"Kappán" (Ḳabbán; Arabic, Ḳusṭás) is a curved wooden scale having one scale-pan, capable of weighing fifty astar. At the other end is a great stone or ball by which they weigh the load.

When with it they associated a handful of dust,—
With its (dust-) counter-weight, the weight (of the small stone) came true.

From that delightful example (God-given) the king became informed
That—dust is (my body); and the dust (of the grave) makes it sated of brain.

One day with the chiefs of the army
The king prepared an assembly like Heaven:

Slaves of golden girdle around the throne,
Like silver pillars around the golden tree.

All the crown-possessors of earth's surface
Two knee-sitting at that foot (of the throne) like shade (head-lowered).

Of every custom which was heart-accepting,
Of the revolution of the old sphere,—speech passed:

Of the Darkness of the water of life,—much
Speech within speech passed on everyone's part,

Namely—if that water be beneath the Darkness,
How comes it not to the seeker's (Sikandar's) hand?

And if that water be not in the dark soil,
Why is not its name (effaced) out of the books?

On this point (the existence or the non-existence of the water of life) passed excellent words,
From which illumination comes to the brain.

23 "Yáz kardan." See canto lxiv. couplet 104.

24 The second line may be:—
That it (the small stone) is dust; and the (handful of) dust makes it sated of brain.

27 In some copies the second line is:—
Became two knee-sitting at that foot of the throne.
Two knee-sitting. See canto lxxii. couplet 6.

Of the old men of that land of strange soil
An old man to the sage of Rúm thus spoke,

Saying:—"The king, the world-seizer, the world-wanderer,
"Who became region-wanderer, like the (wandering) sky,

"If he seek the water of life, for the purpose
"That he may obtain safety from Death's grasp,

"In this land (outside of the mountains of Zulmát), is a city sufficiently prosperous,
"In which no one ever dies.

"In that city, a mountain loftily extended;
"By it,—the men of the city become city-bound (so that they cannot on that side move out).

"At every period of time, issues from the mountain—a noise,
"At which awe comes to the hearer.

"It calls one of the men by name,
"Saying:—O certain one! arise; move proudly towards the height!

"The hearer at that sound (of death) causing order to be accepted,
"Becomes not a moment ease-taker:

"Hastens from the low ground to the height;
"No answer comes from him (the ascender) to the inquirer.

"He becomes invisible behind the mountain;
"Of that difficulty none knows the key.

40 The first line may be:—
At that sound,—the hearer, order-accepting.

"If the king desire his body safe from death,
"It is doubtless proper to go to that city."

At the speech of the man, wisdom-weigher, the king
Was astonied; and fell into torrent and toil.

His heart became resolute for deed-essaying;
His judgment became in that resolve quick-rising (ardent).

Of the sages of the army, he ordered that
The head of some individuals should come to the road (going to that city):

Should bring their resting-place into that place;
Should bring the truth of the speech (of the old man) to the king.

By way of admonition he said to them:—"At the voice of the mountain
"It is not proper that any of this troop should move.

"If it reveal the name or the title (of one of them),
"At that speech they should become skirt-withdrawers (shunners).

"When the way of answer becomes long (with delay),—perhaps
"The mystery may issue from beneath (behind) that (mountain-) screen."

The counsel-accepters of the king's counsel
Sought the road to the deathless city:

Hastened with joy into that city;
Made a place of ease in a pleasant place.

The news of the city, known and unknown,
Was such as that venerable old man said.

---

51 The second line may be:—
Deathless, sought the road to the city.

At every period of time, a voice from the mountain
Used to reach the name of one of that region.

When the hearer used to hear his own name,
He used with pleasure to hasten towards that mountain:

Used to become so impatient in running
That he would not go far from that path for (to avoid) the sword.

The king's guards devised schemes (for discovery);
(But) they recognized not the notes of that sound.

When the sphere, the revolver, for a while revolved,
The sun travelled some stages (the sun passed from mansion to mansion).

Of the king's footmen, Time's revolution
Became teacher of one for going (to the mountain).

Of those mystery-seeking, secretly-examining (unknown to the people of the city),
The hidden voice called one to the mountain.

That one who heard his own name quickly arose;
Went with ample stride towards the hidden voice of the mountain.

With the hand his friends seized his skirt,
Saying:—"Exercise delay for a while in running.

"It is not proper that the runner should be distraught;
"The secret of this screen may, perhaps, be revealed."

The hastener considered not (their holding him) profitable to himself;
He expressed a cry; and displayed anger:

Something which was of use uttered he,
In moving become like the restless sky:

Freed himself by much artifice and violence;
Became a wanderer from them like the flying ant.'

At him,—his friends were astonied;
From him,—everyone took warning,

Saying:—" In this expedition (to the city) wiser (more determined to disobey the mountain-voice) than we,—
" Behold how he went from us and unfolded not the mystery!"

When over this event some time passed,
(And) the sun shone on mountain and plain,

70 Again the turn reached another friend;
He also in a moment became invisible.

The few men who were left
Read not one letter of that tablet (the mountain) of mystery.

They became fearers of that matter;
For the sky assisted none (of those sent, to return from the mountain).

Through their own roadless state (of ignorance of that mystery) they came to the road (of returning, or of confessing);
And came from that city to the king.

They represented the state, saying:—" Many of us
" Went towards the mountain; none returned.

75 " Neither was there (even) a little delay at the time of going;
" Nor also was there hope of returning.

" We know not what the sound of that note is;
" Who is the player of the instrument of that note,

" When we recognized not the mystery of that sound,
" From that sound,—behold we hastened!

" Some of us prepared for (agreed with the order of) the
mountain;
" From that mountain, a sound came not back.

" When we saw that they took (to) the mountain (retirement-choosing),
" We took (to) the plain; we came,—this troop.

" Like this is the vault (of the sky) quickly-revolving,
" On account of which, they (in death) take sometimes (to) the mountain, sometimes (to) the plain."

When Sikandar heard the mystery of the guards,
He beheld a road,—its returning invisible.

Then to him, used to come the wish by that road (of death),—
That (back) by it one departed (in death) had returned.

Through anger at that matter he remained disquieted;
Because no one read the lettering of that tale (of mystery).

He learned that that sudden departing
Is for that one to whom the world (time) comes to an end.

He uttered a proverb:—" Everyone who was born died;
" From death's grasp, none saved his life.

" When they (the asses) have no power with (against) the wild ass catchers,
" The asses (men) come on their own feet to the grave."

To suffer the arrow (decreed by fate),—sometimes the bold

Comes on its own wing (of its own free will) from sublimity (the sky) to profundity (the earth).

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87 This hints at the falling of the eagle by an arrow feathered with eagles' feathers.

Come, cup-bearer! take up quickly that wine;
For without wine it is improper to show gladness.

Give me help with one draught of that wine;
Give me escape from the grasp of (spiritual) death (through
 carelessness of God).

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# CANTO LXXI.

## Sikandar's Returning from Subduing the Climes of the World, and Coming to Rúm.

1 While thou strikest together the eye-lashes, Time
Is the teacher of good and of bad to a hundred persons.

It makes one foot-bound to the earth;
Causes another to reach the lofty sphere:

Brings down one from the stage (of sublimity) to the pit
 (of profundity);
Brings forth another from the fish (beneath the earth) to
 the moon:

Makes ready some such sport;
Its sport, in the end, is nothing and nothing (for neither
 loftiness nor lowness remains to anyone).

5 In place of this obstinacy (acting contrary to the teaching
 of Time), best if we be submissive;
For the steed rein-impatient suffers blows.

When the Arab steed displays impatience of the rein,
He makes the ass (patient of rein, easy of stride) of the
 Egyptians a (precious) slave.

6 *"Táz" signifies—táj; tájík.*
*The restive Arab steed is worse than the patient wild ass; and people* part with him to bestride the gentle *Egyptian ass.*

The world (Time) saw (cherished) many people in the world;
It ran from all; remained with none.

The world is for that one, who in the world
Becomes acquainted with the work (of God-worshipping) of those work-knowing (the experienced).

In this workshop the narrative became of this kind
That—when the king pitched the court in that cave (of the mountain of Zulmát),

10 He spent much treasure in the matter of (going to and coming from) that cave;
In that cave he planted a city like Bulghár:

From Bulghár he came to Russia;
Adorned that land like the bride,

And came thence to the sea of Rúm;
Took out the bark from the prosperous soil (of Rúm).

The chiefs of Rúm obtained news;
Hastened towards the king's standard:

Drew forth their soul in thanks,
When they beheld the face of their own lord.

15 From the king's curiosities, all the dust of Rúm
Shone, like the night with the shining moon.

Every jeweller's face became like the ruby,
At (purchasing) the ruby of the Zulmát entered by Sikandar.

7 *The first line may be:—*
*(The goods of) the world proved many people in the world (Time).*

10 *See canto xiii. couplet 48.*

All the land and the city came into decoration (through the building of palaces);
Earth obtained a share (of freshness) from the hidden treasure.

They (Sikandar's army) evoked a paradise out of every palace;
Scattered much pearl and gold (in building palaces) on the earth:

Shattered the lock of the door of the treasury (of taxes collected from the landholders of the world);
The world fixed a lock on the door of sorrow.

The moon, the illuminator (Sikandar), came to her own mansion (Rúm);
A cap of Chín on the head like the sun.

From Rúm, went the king,—near was he to the earth (in lowness);
To Rúm, back he came,—more was he than the sky (in loftiness).

As the (little drop of) water—which the cloud takes to sublimity,—
Takes in returning the (great) pearl to the sea.

He sate in pomp on the throne of Greece;
Rested from the toil of the long road:

From the heart, he let go the skirt of seven territories;
In every territory appointed a vice-regent.

At his order, the kings of the tribes
Loin-girt to his faith and covenant.

17 The hidden treasure may be—the buried money of the wealthy ones given to Sikandar's army for the purchasing of the rubies of the Ẕulmát.

25 See canto lvii. couplet 75.

For his honouring, head-exalting they came;
Toward their own country returned they,—

Separately, each one, in pride (at the king's exaltation)
and happiness (of heart),
Neck-exalted in arrogance.

None (of the kings) gave his own neck (in obedience) to
any (other king);
Everyone displayed haughtiness on his own part.

They took the cup (of pleasure) in memory of Sikandar;
Took the name of none save him.

When the king again arrived in the country of Greece,
To him, the treasure of happiness (of religion) gave the
key (country-subduing).

With knowledge (of religion), he prepared much wealth
(books of precepts);
(And) opened the door of Divine philosophy.

When the order as to prophesying reached him,
He turned not the neck from order-bearing:

Took up again road-provisions;
Took up anew the reckoning of world-travelling.

Twice he became world-keeper of the world (by spreading
justice and religion),
The first time,—the city and territory; the second time,—
the mountain and plain.

Of *that* time,—that was when the prosperous soil (the city
and territory)
He saw all together and came to Rúm.

31 God has called—'ilm-i-shari'yat, philosophy (ḥikmat).

Of *this* time,—that was when roadless (the mountain and plain)
He moved the standard like the sun and the moon.

When I became disengaged from this banquet-place (the Sikandar Náma,e bara),
I prepared another banquet (the Sikandar Náma,e bahrí), sugar-scattering.

In this half of the casket (the Sikandar Náma,e bara),—sweet words,
Many, I expended from virgin thought.

If those pearls,—which I have one by one fastened to it (the Sikandar Náma,e bara);
Which I have bound to every poem-opening (canto)—

40 They (the sages) should bring upon the thread in one place,
The thread of the jewel-preparer would be full of pearls.

Separately,—the abridgement of every canto
Would be a book of the rules of philosophy (the mysteries of governing and world-seizing).

Verily, the cup-bearers of the narrators,
Whom at the end (of one canto) to the end (of another canto) I have placed,

38 The thought is virgin because it is of youthful vigour and unexpended in the writing of this book.

40 In couplets 39, 40, the pearls signify—words of counsel and precept scattered throughout this work.

41 "Fahrist-i-har paikar" signifies—matla'-i-har dastán; khulása,e har kissa.

42 Nizámí has said—"guzarish kun" at the beginning of each canto, and—"biyá sákí" at the end.

The couplets in which these phrases occur are as guards over the treasure.

This fashion of writing was formerly rare.

In the way of imagination, each one a sitter,
Like the watch-keeper over the treasure of jewels.

Who knows—how to raise such a picture (of lustrous verse);
To mix it with a colour in a way heart-ravishing like this?

45 I so bound the silk (cord) of its instrument (this work),
That its voice (of melody) became more pleasant than (the sound of the harp of) Zuhra (the mistress of minstrels).

In the place where I found untruth (discord as regards melody or of meaning),
For it (at the time of revision), I prepared the jewel of truth (or of concord).

The speech (the couplet) that finds no path to truth (concord),
Is contemptible (in the opinion of the wise), though it take its rank to the moon (in the opinion of the people).

Wherever the old man (Firdausí), the former decorator (of speech),
Had urged mistakenly from the truth of the matter,

I bound again the decoration (of verse) to the uttered error;
That uttered word, I uttered again with this excuse.

50 When a half (the Sikandar Náma,e bara) of this edifice (the Sikandar Náma,e bara va baḥrí) became finished,
A half of the world (the populous part) came to my hand.

If Time (my life) were,—the other half,
I would utter,—through my ability the teacher (of skill in verse),—in such a way

50 "Muhr bastan" signifies—tamám gashtan.
See couplet 34.

That it would bring forth the head of the sleeper (restless and desirous of hearing my melodious verse) from sleep;
Would bring to dancing the fishes in the water.

If Time will give me respite,—
Of reflection, in thought so it is,

That in the garden of this picture of Rúmish fold (the Sikandar Náma,e bahrí)
I will cause the red rose (fresh speech, joy-exciting) to spring from the yellow dust (my withered yellow body):

Will make a treasure full of versified speech,
Its turquoise (the subtle image), like the turquoise; its pearl (the verse), like the pearl:

Will bring a rose of sweet perfume (the essence of the forms of speech) from every garden (of the forms of speech);
Will bring rose-water to the rivulet (the Sikandar Náma,e bahrí) from every side.

If the goodwill of the king (Nasratu-'d-Dín) be my hand-seizer (helper),
Speech (the composing of the Sikandar Náma,e bahrí) may quickly become represented (in writing).

Come, cup-bearer! the cup (of senselessness), luminous (pure) like the moon,
Give me, in memory (worthy) of the ground-kiss (of adoration) of the king.

The second line befits mention of the Sikandar Náma,e bahrí.

Until I draw the cradle (of praise of the king) to the
summit of the Pleiades,
I will drink that golden cup in memory of the king.

## CANTO LXXII.

### THE CONCLUSION OF THE BOOK IN PRAISE OF THE PRAISED ONE, THE KING NASRATU-'D-DÍN.

1 The king, the country-seizer, the world-shatterer,
(In majesty)—of Firídún-girdle; nay, of Khákan-crown!

The king, Nasratu-'d-Dín,—by reason of whose justice
Everyone drinks wine to his memory:

(In loftiness), he is a sky, on which the (auspicious, natal) star has shone;
(In extent of territory), an ocean from which the crown has obtained the jewel:

Like the third river (rain), the washer of the bed of dust (the earth),
He washed the world pure of—(the confessor) "the third of three."

4 In the world are three great seas—Daryá,e muḥít, the sea that surrounds the earth; Daryá,e shor, the salt sea on the earth; and Daryá,e hawá, the sea between the earth and the sky, from which clouds get rain.

The washer here signifies—the washer of earth's surface from destruction and desolation by repelling the strife of strife-exciters.

"Ṣális-i-saláṣat" (muṣallaṣ) signifies—the confessor of the Christian faith as understood in Ganja, Burda', and Arabia. He is the confessor of three persons (iḳáním), who are the three persons of the Trinity (iḳnúm), namely, God, Jesus, and Mary.

In place of Mary, some put the Holy Spirit (rúḥu-'l-ḳuds), who is the angel Jibrá,il.

5 Like the planet Jupiter, lofty of head;
His glances (of kindness on the people, and of wrath on his enemies) altogether effective.

In (both star-aspects) the quartile (the sinister, or inimical) and trine (the auspicious or amicable),—(he is) the jewel-scatterer (both on friend and on foe).
The square-sitter (at ease, on the masnad); and the causer (of others) to sit (before him) on two knees (with reverence).

5 Jupiter's auspiciousness is in no way overpowered by the aspects of the other planets.

6 The conjunction (ḳirán) of two planets may be—auspicious (sa'dayn), sinister (naḥsayn), or indifferent (malíḥ). The last aspect may be—ním dushmání or ním dostí.

The zodiacal signs that are:—

| | | | |
|---|---|---|---|
| watery are | Cancer, Scorpio, Pisces. | airy are | Gemini, Libra, Aquarius. |
| fiery „ | Aries, Leo, Saggitarius. | earthy „ | Taurus, Virgo, Capricorn. |

The zodiacal signs that are:—

moveable are Aries, Cancer, Libra, Capricorn.
common „ Gemini, Virgo, Saggitarius, Pisces.
fixed „ Taurus, Leo, Scorpio, Aquarius.

The moveable, common, and fixed signs are always in quartile aspect to one another, three signs apart; and the fiery, earthy, and watery signs in trine aspect, four signs apart.

There are twelve zodiacal signs, each of 30°. When two planets are distant from each other—60°, they are in sextile aspect, tasdís, half-friendly, as one planet in Aries, the other in Gemini; 90°, they are in quartile aspect, tarbí', half-hostile, as one planet in Aries, the other in Cancer; 120°, they are in trine aspect, tas̱lís̱, amicable, as one planet in Aries, the other in Leo; 180°, they are in opposition, muḳábila, inimical.

When two planets are in the same house, they are in conjunction—auspicious (sa'd), sinister (naḥs), or indifferent (mutawassiṭ), as the case may be.

"Murabba'-nishín" signifies—chahán pahlú nishínanda; char-zánú nishín. Thus do Amírs and Sulṭáns sit cross-legged (tailor-like) at ease. In this posture the form of a square appears.

"Marba'" signifies—a place where they pass the spring-time; a throne of four corners; a place of retirement of four walls.

"Mus̱allas̱ (s̱ális-i-s̱alás̱at)-nishán" signifies—the putter away of the confessor of "the third of three"; one who causes others to sit on two knees with reverence, as attendants sit before the king. In this posture

By his head-verdure (youthfulness),—the world prosperous;
Of so many kings a token to the world.

The (natal) star which rubs its head on the (lofty) sphere
Struck the coin of worship at his door.

By the power of sovereignty, the world
He made full of skill, and void of grief (by casting out strife-excitors).

He is,—at the banquet, a sun enkindled;
In battle, a dragon, world-consumed.

the form of a triangle appears; it is the posture used in confessing that Muhammadan faith (tashahhud), signifying:—"I profess that there is no God but God; I acknowledge that Muhammad is the Apostle of God; and I confess that Muhammad is His servant and Apostle."

"Musallas" signifies—wine that the Persians call síkí, wine boiled down to a third and mixed with sweet herbs; a diagram in which the effects are great.

"Maslas" signifies—the third chord of the rabáb; the three-stringed instrument, the kánún.

The second line may be:—

(a) Sitting in the place of spring-time, and placing the fragrant wine.
(b) Sitting on the four-cornered throne, and placing the ḳánún.
(c) Sitting in the place of retirement, and planting the diagram.

In the first line the jewel may mean:—

(a) The jewel stone fit to be given.
(b) The lustre of the sword of slaughter.

The first line will then be:—

In the sinister (inimical) aspect, sword (-blow) giving; in the auspicious (amicable) aspect, jewel-giving.

For further information on astrology see "A Christian Astrology, modestly treated of in three books," by William Lilley, 1659; "An Introduction to Astrology," by W. Lilly, edited by Zadkiel, 1835; and "An Introduction to Astrology," by W. Lilly, with a "Grammar of Astrology," by Zadkiel, 1852. Also canto xii. couplet 13.

7 With an aged sovereign the world is distracted. For they say:—"Behold he is at the point of death and his country will be convulsed!"

Nasratu-'d-Dín is a token of Naushíraván, in justice; of Rustám, in bravery; and of Jamshíd, in pleasure and ease.

A token they call him from seeing whom another comes to mind.

10 The second line means:—a dragon that has consumed the world.

By that illumined heart, like (pure, translucent) water, that he has,
By it,—the (resplendent) sun has become luminous of eye.

When his sword gathers resolve for blood,
It brings forth water and fire (a fountain of blood) from stone.

When he casts the arrow from the bow into the ambuscade,
He hurls sky's summit to the earth.

Europe and Palestine and the provinces of Rúm,—
Accepters of his seal's order, like (soft) wax.

When I saw that on the victorious throne
He became lofty of head by the prosperity of fortune,

I had no offering (of scattering) worthy of him,
Which I might pour at his royal throne.

From the Iskandrian water of life (the tale of Sikandar, pure of dross),
I prepared a limpid water bejewelled (speech beset with the subtleties of verse) like this.

When from preparing it I became disengaged,—
It, I made the present (in place of an offering of scattering) at his court.

I gave the bejewelled seal-ring (the Sikandar Náma,e bara) like this,
Of a Sikandar (Zu-'l-Karnain) to a Sikandar (Nasratu-'d-Dín).

For the king,—be permanency by fortune's power!
By him,—be the prosperity of the crown and the throne!

**12 In stone collected in mass water and fire exist; in broken stone they do not.**

In his rose-garden (Turkistán), a nightingale (Nizámí) like this—
Be its breath auspicious to his soul!

A crown-possessor,—O excellent! the crown of the sphere
Raises the summit of thy throne to the sun.

In the world, thou art the king of vigilant fortune;
Fortune considered thee worthy of the throne.

In the world, none has that power
That he may send a present worthy of the king.

If a drop of water (the Sikandar Náma,* bara) trickle from this clay pitcher (Nizámí's dusty body),
In that deep sea (Nasratu-'d-Dín, of great majesty),—how may it be visible?

The fountain that comes from the hard stone
When it is little,—how may it reach the sea?

Nizámí, who made himself thy slave (thy praise-utterer),
Made representation of speech in thy name:

Before the throne, he arranged the same (humble) entertainment
As the ant arrayed before Sulaimán (Solomon).

Regard not the voice (of song) of the peacock (Firdausí), nor his (long) flight (of verse),
For his voice comes harshly, like the (voice of the) cat.

Look at this small nightingale (Nizámí), who by (magic) melody
Brings down the bird from the sky.

25* This work, containing 6,887 couplets, is a drop compared with Firdausí's Sháh-Náma, containing 60,000 couplets.

28 It is said that by way of repast the ants offered Solomon the leg of a locust. See Sale's Ḳurán, art. Solomon.

That happy nightingale, am I who hastened from Iram (happy 'Irák);
(And) made my place of repose in thy garden (empire).

Of thy time, I sing a song
By which thy name will years endure.

In thy name (praise), I made this book, for that reason
That the picture (thy name) makes (my) pen golden.

The object (of this composition) is not the elephant-load of gold from thee;
For thy elephant (laden with gold) is not like the elephant of Maḥmúd.

35 Without a person's desiring it,—thou givest
Abundant treasure and dresses of honour.

If I had uttered this book for gold (from the kings of the age),
How could I have pierced a single jewel (of verse of this work) in a long lifetime?

To this task, verily love (of verse) kept me;
Love kept many a weak tongue like me.

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34 Maḥmúd bin Sabuktagín, the Sultán of Ghuzní (A.D. 997), enchanted with the powers of verse exhibited by Ḥakím Abú-'l-Ḳásim Ṭúsí, directed that the records of Persian history should be given to him to versify; and that a thousand mis̤ḳáls of gold (£674) should be given for every thousand couplets he wrote,—or, in all, an elephant-load of gold. He honoured him with the title of Firdausí (from Firdaus, Paradise), because of the paradise-like delight that he had shed on his court.

The poet unfortunately preferred waiting for his reward till he should have completed the work (the Sháh-Náma, which he began A.D. 980 and completed in A.D. 1009), containing 60,000 couplets.

For this Maḥmúd sent him sixty thousand silver dirams (£2,600). Firdausí, being in the bath at the time, gave twenty thousand to the bath-keeper, and an equal sum to the refreshment-seller and to the slave who brought the money.

37 If dásht be contracted for dáshtam, the second line may be:—

When, weak of tongue (silent, sitting in retirement),—I possessed much love of verse.

God gave me the grace of uttering;
Lasting be thy skill and judgment!

Before that thou bringest it to mind,
Be country-seizer and world-taker!

Age to age, from the lofty sphere,
Be victorious as to further victory (over fresh lands)!

May Time (till the Day of Judgment) be merely the fore-
taste of thy (long) youth!
May thy life be greater than (that of) all (kings)!

Come, cup-bearer! from the jar of the old villager
Give me a cup (of senselessness) and seize my hand.

(A cup) of that wine by which sense may be the soul's;
Be it—for me, the draught (of senselessness); and for the
king, the water of life!

43 This wine gives life to my reason, so that I plant not my foot out of the highway of the shari'at (the law of Muhammad) and the ma'rifat (the knowledge of God)

From this it appears that Naṣratu-'d-Dín was of the number of holy travellers.

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